

February 2011
Vol. 14, No. 2

Special Report: Giant-Screen Theaters

If any confirmation were needed that the giant-screen industry is in a state of flux, it can be found in this startling statistic: in 2010 the number of 15/70 film theaters fell by 47, and currently stands at 236, its lowest level since 2003. Most of these – 31 of the 47 – were multiplex screens that were converted to IMAX digital, but half of the rest closed permanently and the other half converted to digital, including six museums that adopted IMAX digital. This 17% decline in the number of 15/70 systems worldwide is yet another signal that the end of 70mm film as an exhibition medium is rapidly approaching.

This report focuses on the status of all 15/70, 10/70, 8/70, and IMAX digital theaters, plus a handful of giant-screen film theaters that have been converted to standard, DCI-compliant digital projection. (See also “How and what we count” on page 9.)

(see **THEATERS** on page 6)

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Shootout in Galveston: 15/70 vs. Digital

by James Hyder

More than 160 people attended the giant-screen industry’s first Digital Symposium, hosted by **Moody Gardens** in Galveston, TX, Jan. 24-25. The meeting included demonstrations of five 3D technologies, two panel discussions, and digital screenings of a number of films, trailers, and alternate forms of content.

But the highlight was the world’s first side-by-side comparison of 4K digital and 15/70 film images, projected onto Moody Gardens’ 60x80-foot (18.3x24.4-meter) screen. This report will not follow the conference schedulers’ lead and save the main attraction for last, but will get right to the heart of the matter.

The shootout

Next to the theater’s 15kW IMAX GT 3D projector, technicians from **Barco USA**, assisted by Moody’s **Brandon Compton** and **Art Mercurio** from **D3D Cinema**, installed a new Barco 4K DLP projector, equipped with a 6.5 kW lamp. (Two identical Barco units were used for the 3D demos, but only one was used in the film shootout.) The digital projector’s image was adjusted to nearly fill the width of the screen, but because its native aspect ratio is 1.9:1, not 1.33, it didn’t fill the height of the screen.

A 4K **Doremi Labs** server provided 4K content: a trailer from **Pulse: A Stomp** (see **DIGITAL** on page 12)

Premiering This Month
Sanctum
I Am Number Four
See page 16.

GSCA Expo Preview

The Giant Screen Cinema Association will hold its annual Film Expo in Los Angeles, March 8-9, with a Dome Day in San Diego on March 10. About 175 people are expected to attend the meeting, which will feature film screenings, Films in Production sessions, a technical session, and committee meetings.

The meeting’s Technical Session will feature a side-by-side comparison of 4K digital and 15/70 film projection similar to the one held at the Digital Symposium in Galveston, TX, last month (see the article on left).

At least six new films are expected to be screened, including **Stephen Low’s** *Legends of Flight* from **K2 Communications**, *Sea Rex* from **3D Entertainment Distribution**, and **nWave’s** *The Little Prince*. The last, a 19-minute CGI 3D short based on the classic children’s tale by Antoine de St. Exupery, had its industry premiere at the Galveston symposium.

As was the case last year at the GSCA’s annual conference in Chattanooga, Films in Production will be presented in two separate sessions: those with 15/70 clips and those being presented digitally. As this issue went to press, 19 films were scheduled: 12 in 15/70 and 7 in digital.

As usual, the two-day conference will be followed by a Dome Day in San Diego, at which some of the new films will be screened on the IMAX dome of the **Reuben Fleet Science Center** for the benefit of dome theater operators.

Screenings will be held at the **Rave 18 IMAX** theater (formerly The Bridge), and the conference hotel is the LAX Marriott, about 3.5 miles away. The GSCA has arranged room rates of \$124 a night. For more information, visit giantscreencinema.com.

Founded 1997 as MaxImage!

February 2011
Volume 14, Number 2

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Published 11 times a year by
Cinergetics, LLC, and distributed
by first class mail.
Printed in the USA.

ISSN 1532-5504

Subscriptions: US\$447
Outside North America: US\$487
All payments must be made in
US funds.
Substantial discounts are
available for multiple subscrip-
tions to the same address.

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GSCA Asia Film Expo Asia

by Kelly Germain

The **Giant Screen Cinema Association** held its first-ever Asia Film Expo Jan. 11-13 in Dongguan, China, a city of nearly seven million located in the Guangdong province, about 60 miles (97 kilometers) north of Hong Kong. The event was hosted by the **Dongguan Science and Technology Museum (DGSTM)**; co-hosted by **Dongguan Wanda International Cinemas**, located in the New South China Mall, one of the largest malls in the world; and supported by the Dongguan Municipal Science and Technology Bureau, and the Bureau of Culture, Broadcasting, Press, and Publications of Dongguan.

Nearly 150 delegates from theaters and other industry-related organizations across Asia attended the event. GSCA executive director **Tammy Seldon** and communications director **Kelly Germain** attended, and many of the film distributors participating in the event also sent representatives. The opening and closing ceremonies, film introductions, and professional development sessions were delivered in English and Mandarin, with presenters accompanied on stage by a translator who translated in both directions.

The expo featured film screenings on DGSTM's dome screen, the first IMAX Dome theater in South China, and on the Wanda Cinema's IMAX 3D screen, the largest screen in China at 72x95 feet (22x29 meters). An opening ceremony attended by city, provincial, and state officials was covered by CCTV, mainland China's major state television broadcaster, and punctuated by confetti cannons marking the official opening of the event. The professional development session on "The Present State and Development Trends of Giant Screen Cinemas in Asia," a table-top trade show, and evening banquets rounded out the Asia Film Expo's activities.

Asia Film Expo activities

Eleven distributors presented 14 films at the meeting, all but one in the Mandarin language:

African AdventurenWave Pictures
Amazing Journeys.....
.....Houston Museum of Natural Science
Amazon.....MacGillivray Freeman Films
Arabia.....MacGillivray Freeman Films
Furusato.....Sarai, Inc.
Greatest Places
.....MacGillivray Freeman Films
Legends of Flight.....K2 Communications
Molecules to the MAXSK Films
Quantum Quest.....Jupiter 9
Sea MonstersNational Geographic
Sea Rex.....3D Entertainment Distribution
Ultimate Wave Tahiti.....K2 Communications
Under the SeaImax Corporation
Wild Ocean.....Screen Films

The two-hour professional development session, "The Present State and Development Trends of Giant Screen Cinemas in Asia," moderated by **Wong Yiu-wah**, assistant curator of the **Hong Kong Science Museum**, included an overview of the GSCA by Seldon. **Yoshikazu Nakashima**, executive director at **Maraikan** in Tokyo, described that museum's history of filmmaking and the challenges Japan's giant-screen theaters are facing. They are familiar to giant-screen theaters everywhere: shortage of funds, aging theaters, theater closures, and the transition from film to digital.

Xue Jun, director of the Science Theater Center at the **Shanghai Science and Technology Museum (SSTM)**, outlined suggested criteria for selecting films, including pairing films with exhibits. At SSTM, film ticket sales are significantly higher when a film is paired with an exhibit that features complementary subject matter, compared with unaccompanied films. Linking film selections with current events also increases ticket sales, such as when SSTM scheduled **Forces of Nature** after the 2008 Sichuan earthquake.

Politics plays a role in selecting films in China. Scenes in **MacGillivray Freeman Films' Everest** featuring the Tibetan flag originally kept theaters in China from booking the film. **William McQiu** of **ST Giant Films**, who distributes in China for MFF, noted that those scenes have

since been edited out, significantly increasing the potential audiences for the film.

McQiu also stressed the need for strong film marketing campaigns and named the **Hong Kong Space Museum**, **Montreal Science Center**, and **IMAX Theatre Sydney** as theaters that consistently run excellent campaigns.

Ed Capelle, vice president at **K2 Communications**, spoke about balancing mission with financial goals, with primary considerations for museums being 2D vs. 3D, digital vs. film, and commercial films vs. documentaries.

Susan Zeng, director of the cinema department at DGSTM, concluded the session by suggesting that GSCA create a subsidiary in Asia to support the industry there and organize events in China. She also stressed to delegates the importance of attending the GSCA's other annual meetings, to exchange ideas with colleagues from around the world.

Special Movie Screening Month, a public film festival that included screenings of the GS films, immediately followed the Film Expo. Officials at the opening ceremony remarked that the expo and festival would boost tourism, strengthen international scientific and cultural exchanges, cultivate a liberal arts environment, raise the city's profile as a cultural center, and promote science and technology, especially to school children.

Peter Crane, 1921-2011

We were saddened to learn, as this issue went to press, that giant-screen and theme-park veteran **Peter Crane** died on Feb. 11, at the age of 89.

The March issue of *LF Examiner* will have a comprehensive tribute. Friends and colleagues who would like to share their remembrances should e-mail them to editor@LFexaminer.com by Monday, March 14.

History of the Asia Film Expo

The Asia Film Expo was the culmination of three years of discussions and planning. In May 2008, GSCA staff and film distributors **Mike Lutz** (MacGillivray Freeman Films), **Don Kempf** (Giant Screen Films), and **Thomas Wyss** (Imax Corporation) traveled to China for Science Film Week at the Shanghai Science and Technology Museum, to make presentations to government and educational authorities on giant-screen film opportunities for China.

In October 2008, GSCA took a contingent of eight members to China to co-host a full-day workshop on the giant-screen industry for 25 participants at SSTM. That trip also included a visit to DGSTM and the **China National Film Museum** in Beijing, as well as meetings with representatives from the U.S. Embassy and officials from China's State Administration of Radio, Film, and Television in Beijing. It was during this trip that planning began for the 2011 Asia Film Expo.

With over 50 institutional theaters, the giant-screen market in Asia offers great potential to the industry, though distributing films there, especially in China, is not as simple as it is in other parts of the world. Challenging logistics, higher shipping costs, extensive documentation, and censorship approval requirements that vary by region are just a few of the differences distributors face in China.

K2's Capelle has been distributing in China for five years. "I have been in this business a long time," he says, "and the importation hurdles in China are much more challenging than other countries that I have shipped prints to." However, he says, "All this aside, China is a wonderful market to distribute to, and the theaters are great to work with. It is well worth the effort." Hence GSCA's eagerness to host an event in Asia to learn more about the market, facilitate relationships, com-

municate industry best practices, and invite delegates to participate in GSCA.

What's next?

GSCA's staff were thrilled with the level of enthusiasm, the number of theaters participating, and the warm reception we received at the Asia Film Expo. Chinese exhibitors are excited to become active partners in the industry and make their theaters more successful. Marketing, film selection, and film/exhibit pairings are all areas in which theaters are looking for direction.



The Dongguan Science and Technology Museum

We weren't sure going into the meeting if there would be widespread interest in GSCA or a GSCA-hosted event in Asia, how many would attend, or if the event would result in additional business for the participating distributors. Fortunately, the cost to GSCA was minimal: only two roundtrip coach airline tickets (yes, we fly coach, even on 16-hour flights to and from China), plus staff time to plan and attend the event.

Expenses for distributors were also modest. DGSTM paid the print shipping costs and hotel charges for one representative from each film's distributor, and handled all customs arrangements for the prints. For their part, distributors provided the prints and soundtracks in Mandarin, incurred travel expenses, and agreed to allow the films to be shown royalty-free during the Special Movie Screening Month. In

return, DGSTN agreed to lease at least two of the titles.

The number of attendees, the genuine enthusiasm, and the amount of press coverage before and during the event were clear indications that the trip was worth the investment. GSCA has invited the Asia Film Expo delegates to become members of the association and attend our Film Expo in Los Angeles in March, as well as the International Conference and Trade Show in Austin, TX, in September. However, language barriers may make it more feasible to host events to China occasionally. While we don't expect an influx of Asian members to the GSCA, helping this market be successful can only benefit the entire industry.

The GSCA's next steps are to follow up with the participating film distributors to see if this trip results in expanded business for them in Asia, and with the attendees to determine the value they got from the expo. We established business contacts during this trip, but also made good friends with our colleagues in Asia. We look forward to building upon these relationships and doing what we can to support and grow the industry in Asia.

GSCA staff would like to extend its sincere appreciation to our host at DGSTM, **Zhiming Li**; Susan Zeng and **Lucy Wei** at DGSTM for all their work organizing the event; all the attendees who made the trip to Dongguan; the distributors for sending their films and representatives; the staff and volunteers at DGSTM; our translators; the tour guides from Youth Travel Service in Dongguan; and finally, to the GSCA board for sanctioning the trip.

Photos and blog posts from the event and can be found at www.giantscreencinema.com.

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THE BIZ

DEALS

Imax, Paramount make film deal

Imax Corporation and Paramount Pictures have announced that four of the studio's films will be released to IMAX theaters day-and-date with their conventional openings. The titles are *Super 8* (June 10), *Transformers: Dark of the Moon* (July 1), *Mission Impossible – Ghost Protocol* (Dec. 16), and *The Adventures of Tintin: The Secret of the Unicorn* (Dec. 28).

Super 8 is a sci-fi action film directed by J.J. Abrams; *Transformers*, directed by Michael Bay, is the third picture in the franchise, all of which have appeared on IMAX screens; *Tintin* is the first of three planned films based on the popular French children's books. Steven Spielberg is directing and producing *Tintin* and serving as executive producer on *Super 8* and *Transformers*.

Like 2008's *The Dark Knight*, *Mission Impossible – Ghost Protocol* will feature scenes shot with IMAX cameras that, “exclusively in IMAX, will expand on the screen and further immerse the audience in the explosive action and vast scope of the film,” according to a press release. It is being directed by Brad Bird.

Both the *Transformers* and *Tintin* films were shot in 3D; *Super 8* and *Mission Impossible* are 2D.

Not included in the announcement is Paramount's *Thor*, based on the Marvel comic books and set to open on May 6. Trailers for the film, directed by Kenneth Branagh, have appeared before the IMAX editions of *Tron: Legacy*, *The Green Hornet*, and *Sanctum*, and the title appeared on the 12-month release schedule Imax released to theaters at the beginning of the year. There has been no official announcement about the film, no fanboy chatter in the blogosphere, and no response from Imax to LF Examiner's questions.

Thor is slotted one week after Universal's *Fast Five* and two weeks before Disney's *Pirates of the Caribbean: On Stranger Tides*. *Fast Five* is Universal's second DMR film this year, after *Sanc-*

tum, and only its third since it debuted Imax's conversion process with *Apollo 13* in 2002. It seems highly unlikely that the studio would want to strike film prints for *Fast Five* if it will only have one week in IMAX theaters.

Imax makes theater deal in Egypt

Imax Corporation announced an agreement with Misr International Films, a leading film company in Egypt, to install a digital IMAX theater in a newly built 18-screen multiplex in Cairo. The deal “marks the first commercial IMAX theater system contract in Egypt,” according to an Imax press release. Misr International Films produces movies and operates 30 theaters in Egypt.

The announcement, which did not specify an opening date for the theater, was made on Jan. 25, the same day that protests flared up in Egypt, leading to the resignation of president Hosni Mubarak. As this issue went to press, the companies had made no further statements about the status of the project.

Four-theater IMAX deal in China

Imax Corporation has signed an agreement with the Jiangsu Eudemonia Blue Ocean Cinema Development Co. Ltd. to install four IMAX digital theaters in China's Jiangsu province by 2014. The first will be installed in Suzhou this August. The remaining three will open in the cities of Kunming, Taizhou, Xuzhou in 2014.

Blue Ocean was established by the state-owned Jiangsu Broadcasting Corporation to develop cinemas in the province of 77 million people on China's east coast.

Tangled opens in Asian IMAXes

Disney's *Tangled*, an animated retelling of the Rapunzel tale, opens in select IMAX digital theaters in South Korea, the Philippines, Japan, and Thailand starting in February, day-and-date with its conventional releases in those countries. It will roll out to other Asian markets in the following weeks.

Directed by Nathan Greno and starring the voices of Mandy Moore and Zachary Levi, *Tangled* opened in North America in November, on conventional screens only.

Imax now trading on NYSE

On Feb. 11, Imax Corporation switched trading of its shares to the New York Stock Exchange, leaving the NASDAQ exchange on which they have been listed since the company went public in 1994. The company's symbol on the NYSE is IMAX, the same as it was on NASDAQ. Imax will continue to trade on the Toronto Stock Exchange under the IMX symbol.

Nat Geo funds Hidden Worlds

National Geographic Entertainment has announced a funding deal with China's Tiger8 Media, Ltd., to produce its next giant-screen film, *Hidden Worlds*. The project is also being supported by Lockheed Martin and the National Science Foundation. According to a release, the film will “expose things in our world that cannot be seen by the naked eye because they are too fast, too slow, or too small.” Directed by Louis Schwartzberg, shooting is expected to start this summer.

Dallas museum gets \$25 million

The Museum of Nature and Science in Dallas, TX, has received a \$25 million donation from the Rees-Jones Foundation for its new building in downtown Dallas, the Perot Museum of Nature and Science, now under construction for an opening in 2012. The gift brings the amount raised for the project to \$153 million; the total cost is expected to be about \$185 million.

The new museum building will have five floors of public space, including ten permanent exhibit galleries, exhibit workshops open to public view, and a 300-seat “large-format, multi-media digital cinema.”

The Museum of Nature and Science was established in 2006 by the merging of the Dallas Museum of Natural History,

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DEALS

Science Place, and the Dallas Children's Museum. Science Place has had a 323-seat IMAX Dome theater since 1996. The original three buildings, located in Fair Park, a few miles from the new facility, will remain in use after the new building opens.

Galveston drops IMAX brand

Following the lead of several other IMAX theaters, **Moody Gardens** in Galveston, TX, has ended its licensing agreement with **Imax Corporation** and dropped the IMAX brand from the name of its 17-year-old 400-seat 3D theater. The GT projector is still used to run occasional 15/70 films, augmented by a 3D digital cinema system powered by two Christie 2K projectors, the same model used in the IMAX digital system.

Moody's **Brandon Compton** tells *LF Examiner* that he plans to create a new brand, MG3D, for the theater, which for the time being is simply called the Giant Screen Theater.

After Hurricane Ike destroyed most of the hardware in the booth in September 2008, the Moody Foundation used insurance payments to purchase a new IMAX GT 3D projector, as well as the digital system, installed by **Xpand** (see article in *LFX*, November 2009).

Compton explains that "our current film schedule does not have any 15/70

shows. It would be fair to say that our programming schedule going forward will be mostly digital. However, there are older films that have not been converted and may never be. Having the IMAX projector allows us to continue showing these films. As an example, we recently picked up *Titanica* to run along side an exhibit and it did very well for us. We also use the digital system for 'alternative' content. We have shown live *Monday Night Football*, the Super Bowl, college bowl games, etc."

In January the theater hosted a Digital Symposium to demonstrate and compare various 3D and digital projection systems with each other and with 15/70 film. (See article on page 1.)

The other theaters that have dropped the IMAX brand while continuing to use their IMAX projectors to show 15/70 films are the **Aerospace Education Center** in Little Rock, AR (closed last year), the **Swiss Transport Museum** in Lucerne, and the **Cradle of Aviation Museum** in Garden City, NY (see *The Biz*, January 2011). Like Moody, all three had purchased their IMAX projection systems outright.

Marchbank to step down

Jim Marchbank has announced that he will step down as CEO of **Science North** in Sudbury, ON, Canada, on May 6, after 24 years at its helm. Marchbank joined the science center as its director of development in 1982, two years before it opened, and was made CEO in 1987. In that time its staff level has risen from 42 to almost 100 and its annual budget has climbed from CDN\$3.2 million to almost \$18 million. Marchbank oversaw the construction of the 200-seat IMAX theater in 1994 and its conversion to 3D in 2009. He served as the president

PERSONNEL

of the **Giant Screen Theater Association** in the late 1990s, was twice president of the **Canadian Association of Science Centers**, which he helped found, and served on the board of the **Association of Science-Technology Centers**.

Marchbank says that he plans to take the summer off, "but after that I will be out looking for work," probably on a part-time or consulting basis.

Imax hires Sommerlath

Imax Corporation has hired **Ann Sommerlath** as vice president of corporate communications, reporting directly to CEO **Richard Gelfond**. In the position, she will "lead Imax's media initiatives and drive overall communications strategy," according to a press release.

Before joining Imax, Sommerlath was senior VP at Edelman Public Relations, held a similar position at Fleishman-Hillard, and was managing director at RF Binder Partners, Inc. She also worked as a financial journalist for ten years at Dow Jones Newswires, BridgeNews, and the Associated Press. She holds a bachelor's degree in journalism from the University of Kansas.

nWave hires Villella

nWave Pictures Distribution has hired **Kyle Villella** as director of film distribution and sales. Working from new offices in Burbank, CA, Villella will join senior VP **Janine Baker** in overseeing sales in North and South America for the Belgium-based animation and film production company.

Before joining nWave, Villella worked in theatrical distribution at Lionsgate Films, Paramount Pictures, Freestyle Releasing, and the Weinstein Company.



Jim Marchbank



The Giant Screen Theater at Moody Gardens.

596 Giant-Screen and IMAX Digital Theaters

(from **THEATERS** on page 1)

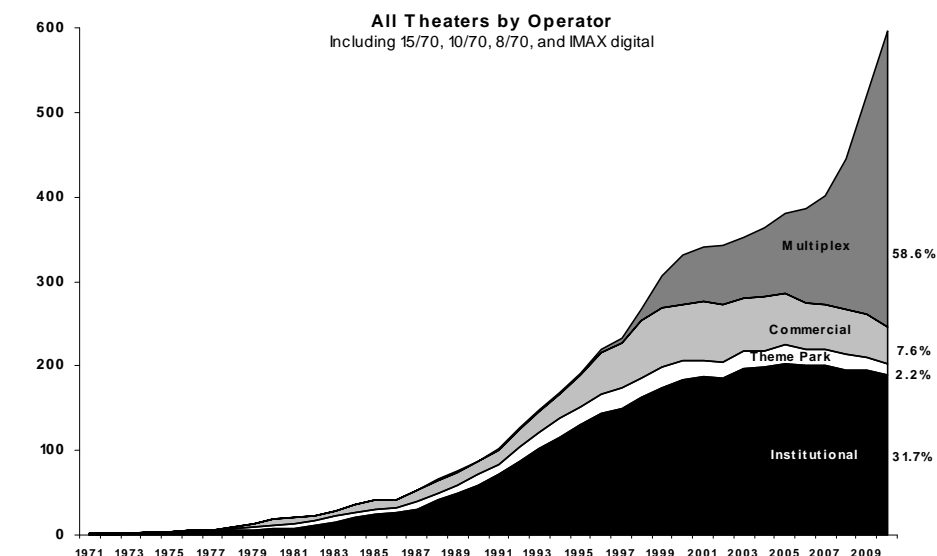
Although the vast majority of IMAX digital theaters are *not* giant-screen theaters as specified by the **Giant Screen Cinema Association**, we count them primarily because they occasionally show the original giant-screen films **Imax Corporation** co-produces with **Warner Bros.**, like last year's *Hubble 3D* and this year's *Born to be Wild*.

Although we included **Cinemark's** XD premium theaters in last year's report, we have reconsidered and no longer count them, or any of the other in-house premium brands created by other chains, since they do not participate in the GS film leasing business.

Theaters by business segment

Using the above criteria, as of Jan. 1, 2011, there were 596 theaters in the world, an increase of 80 from a year earlier. Ninety-nine new theaters opened, 19 closed permanently, and 42 were converted. As shown in the tables below, the number of screens in every segment of the GS industry shrank except for multiplexes. (Past years' totals in this report may not agree with those in previous reports because we are constantly updating our database as we learn of theaters that opened or closed in earlier periods.)

As seen on the chart on this page, multiplexes now account for nearly 60% of all theaters, and institutional theaters make



up less than a third. However, if we count only the 277 theaters that meet the GSCA spec, fully 53% are institutional and only 29% are in multiplexes. Commercial standalone screens represent 15%, and theme parks make up the remaining 3%.

Two standalone commercial theaters closed last year: the **Coca-Cola IMAX Theater** at **Daytona USA** in Florida and the **Cannery Row IMAX Theatre** in Monterey, CA. (See *The Biz*, December 2010 and January 2011.)

The seven multiplex screens that closed included two in South Africa (see *Shorts*, Summer 2010); former 8/70 houses in Memphis, TN, and Monrovia, CA, that hadn't shown GS films since 2002; an IMAX theater in Kolkata, India; the Regal IMAX theater in Nashville that was damaged by last Spring's floods; and the **Sanborn IMAX theater** in Anaheim, CA, on which we reported in September. (See also the item on page 28.)

The theme park segment continues to shrink from a peak of 24 in the late 1990s to barely half that number today. In 2010, two theme park screens converted to conventional digital cinema projection: **Liseberg** in Sweden (formerly 8/70) and the IMAX theater at **Dreamworld** in Australia (see item on page 17).

Only four institutional theaters opened in 2010, all IMAX 15/70 installations in

China: The **Da Ming Palace** in Xi-An, **China Science and Technology Museum** in Beijing, the **Chongqing Science and Technology Museum**, and the **Daqing Science and Technology Museum**. All are flat screens except Daqing, and all are GT except Chongqing, which is MPX.

Nine institutional theaters closed, including six in Japan and one in South Korea, of which five were GOTO 10/70-equipped domes that converted to a GOTO digital planetarium system. (Although they are still operational, we count them as closed rather than converted because they did not switch to a digital cinema system.) The two U.S. theaters were the **Aerospace Education Center** in Little Rock, AR (see *The Biz*, January 2011), and the **Mayborn Planetarium** at Central Texas College in Killeen, TX, which had a Megsystems 8/70 projector for seven years.

IMAX Theaters

Except for the four Chinese museums mentioned above, all of 2010's 99 new theaters were IMAX digital systems in multiplexes. Forty-two theaters converted from IMAX film to IMAX digital, and three from IMAX film to a standard, DCI-compatible digital cinema projector. In October, the **Saskatchewan Science Centre** in Regina, Canada, upgraded its Kra-

All theaters in 2010

	Opened	Closed	Net	Total
Commercial		2	-2	45
Multiplex	95	7	88	349
Theme Park		1	-1	12
Institutional	4	9	-5	189
Total	99	19	80	596

	Opened	Closed/Converted	Net	Total
15/70	4	51	-47	236
10/70		6	-6	12
8/70		6	-6	60
IMAX digital	95		95	288
Total	99	63	36	596

mer IMAX Theatre from a 20-year-old 2D GT projector to a 3D SR system; it may be the last new 15/70 installation ever.

Of the theaters we count, nearly all new installations in the past three years – 218 out of 234 – have been IMAX digital systems installed in multiplexes. In addition, Imax has converted 56 theaters originally equipped with MPX or SR projectors to its proprietary digital system. Although the company originally said its first-gen digital system was intended for screens no more than 70 feet wide, it has installed several in GT houses much larger than that, including the **San Miguel Mall of Asia IMAX Theatre** in Manila, Philippines, which reportedly has a screen 72x95 feet (22x29 meters).

According to our records, 14 MPX systems are still in operation; all or most of them will probably be replaced by IMAX digital in the next year or so. There are 21 SR theaters in multiplexes that are also likely candidates for digital conversion, and 18 more in non-multiplex houses, 12 of which are in institutions.

Twenty-nine GT projectors are still running in multiplex theaters, all of which have screens larger than 70 feet wide. They include some of the most popular and iconic IMAX screens in the world, including the **AMC Lincoln Square IMAX** in New York City (76x101 feet), the **Metreon IMAX** in San Francisco (76x98 feet), and the **Cineplex Scotiabank Theatre** in Imax's home town of Toronto

(65x90 feet). It is unlikely that they will be converted to digital before Imax introduces its next-gen 4K-based system sometime in 2012 or 2013, unless their owners switch to or add a non-IMAX digital system.

There are 145 IMAX GT projectors operating outside multiplexes worldwide, plus 10 more CDC 15/70 systems, bringing the world total of 15/70 systems to 236. As noted above, the 35 MPX and SR multiplex screens can be expected to switch to IMAX digital shortly, as can at least a handful of the 18 other SRs. Thus, by the end of 2011, there may be fewer than 200 15/70 theaters in the world.

Giant-screen theaters

To be certified as a "giant screen" by the GSCA, a theater must place all seats less than one-screen width away from the screen and have either a dome screen that is at least 60 feet (18.3 meters) in diameter, or a flat screen that is at least 70 feet (21.3 meters) wide or at least 3,100 square feet (288 square meters) in area.

As of Jan. 1, 2011, a total of 277 theaters met that standard, out of the 596 counted in this report. The vast majority of screens that don't meet the standard – 287 out of 319 – are IMAX digital or IMAX MPX film systems in multiplexes, nearly all of which are converted 35mm houses. Most of these fail because their screens are too small and because the seating area is much deeper than the width of

GSCA Specifications

	Fail	Pass	Total
Commercial	4	41	45
Multiplex	269	80	349
Theme Park	3	10	13
Institutional	43	146	189
Total	319	277	596

	Fail	Pass	Total
15/70	27	209	236
10/70	3	9	12
8/70	29	31	60
IMAX digital	260	28	288
Total	319	277	596

the screen.

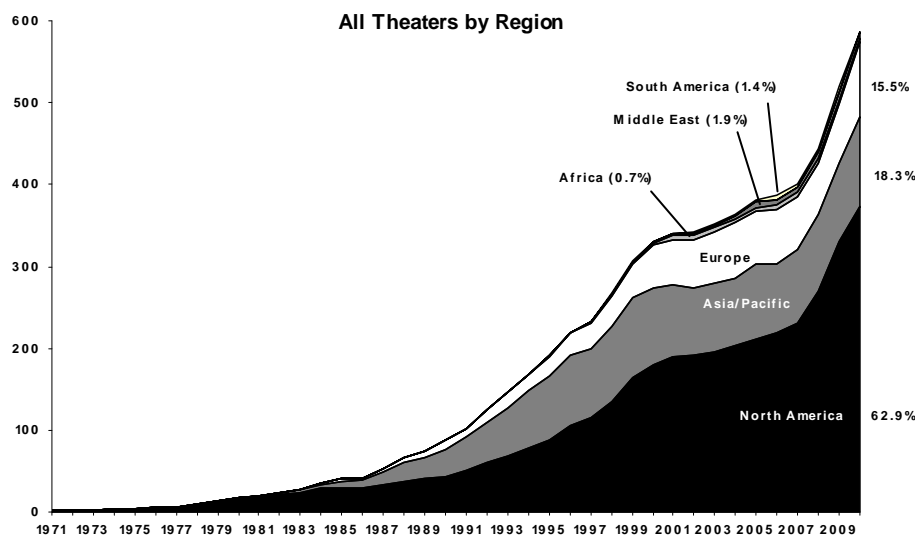
Eighty multiplex theaters meet the standard, 60 of which are still running 15/70 film. The remaining 20 were all purpose-built as IMAX auditoriums, 13 as GT or SR theaters, and seven as MPX or digital. To our knowledge, no retrofitted IMAX theater meets the GSCA standard for a giant-screen theater.

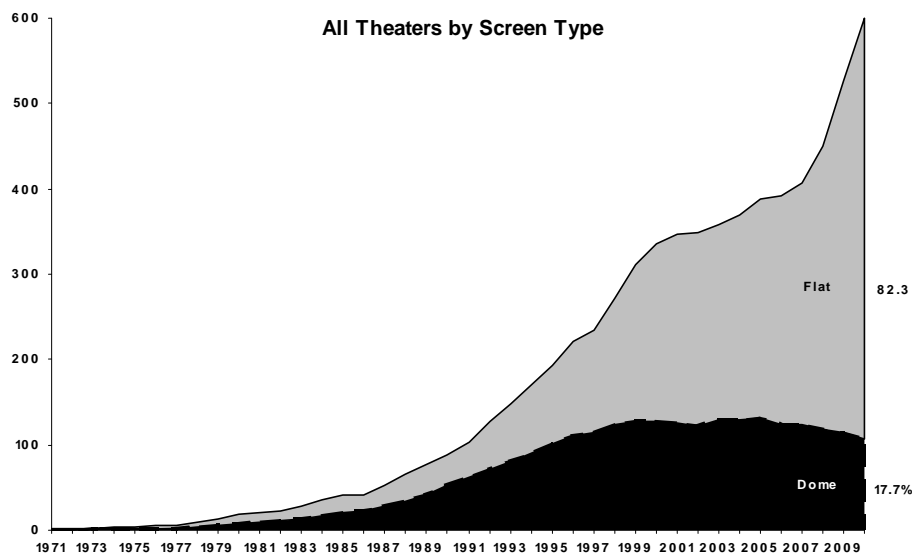
The majority of theaters in each of the other three business segments meet the standard. Of the 49 non-multiplex theaters that don't qualify, 35 are not IMAX theaters and 20 are small domes. Among institutional theaters that don't meet the spec are several popular and long-standing members of the GS community, including the **American Museum of Natural History** in New York City, the **Denver Museum of Nature and Science**, and the 1979 Eames IMAX Theater at the **Pacific Science Center** in Seattle. (PSC added a second IMAX theater in 1998 that does qualify.) These three, and many of the others, are retrofits into previously existing spaces. Denver has recently switched to IMAX digital, and PSC is set to do so later this year.

2D vs. 3D, domes vs. flat

All of the theaters that opened in 2010 were 3D-capable except for the dome theater in Daqing, China, mentioned above. Three-D theaters now represent two-thirds of all screens we count, and 56% of all official GS screens. The popularity of 3D

(see **THEATERS** on page 8)





(from **THEATERS** on page 7)

is so great that many 2D theaters cite the demand for 3D as a primary reason they are considering converting to digital. It is unlikely that any future GS theaters will not be 3D capable.

The Daqing museum was the only dome theater to open last year and is the first new dome in three years. One North American dome — the Mayborn Planetarium in Killeen, TX — closed in 2010. Two in Japan closed, and six others, all in Japan or South Korea, switched from 70mm to a digital planetarium system. This brings the total number of dome theaters to 106, including four that are convertible from flat to dome. Of these, 85 qualify as giant screens according to the GSCA, nearly 30% of the total 277.

In the face of the growing popularity of 3D in all forms of entertainment, dome theaters are increasingly proclaiming their unique status as the most immersive of all theater experiences. The **Giant Dome Theater Consortium**, founded last year, is working to help fund films made specifically for domes, and recently threw its support behind **Sean Casey's *Tornado Alley***, opening next month, distributed by **Giant Screen Films**.

There is also the growing convergence between giant-screen dome theaters and digital planetariums as the latter find films produced for the former increasingly available in full-dome formats.

The fate of 70mm film

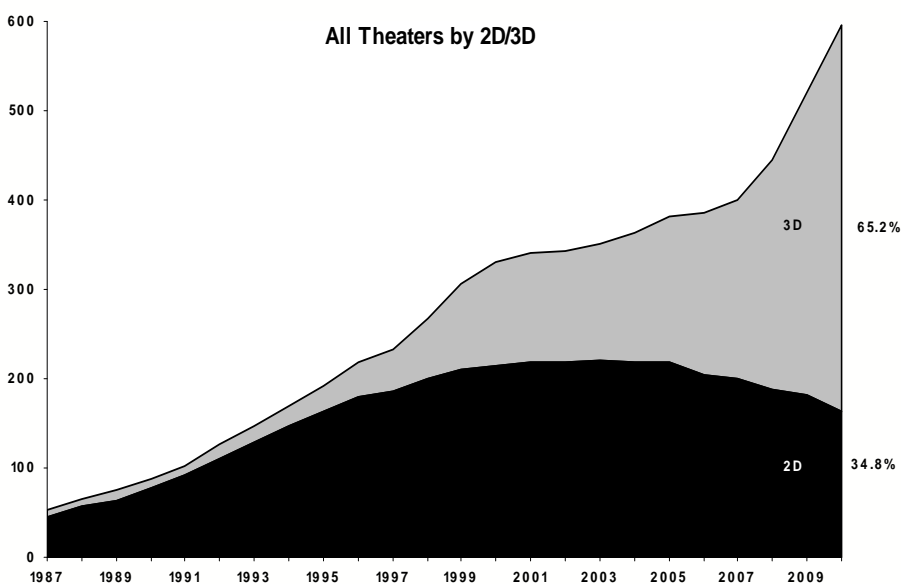
The chart on page 9 depicts the status of the various formats, and highlights the rapid growth of digital, specifically IMAX digital, since 2008. This year, for the first time, we have broken out MPX installations from the other 15/70 theaters. While the number of non-MPX 15/70 theaters remained flat for most of the last decade, the MPX's role as a placeholder for the IMAX digital system is clearly illustrated by the "hump" of its growth and decline between 2004 and today. As we noted above, the handful of MPXs still in place are expected to be replaced shortly.

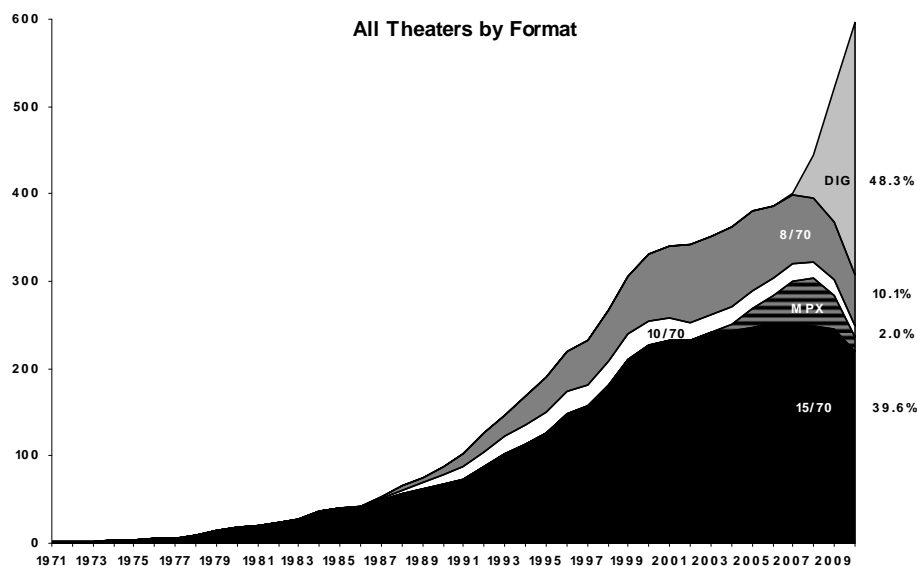
The sudden drop in non-MPX 15/70 numbers seen since 2008 represents the

impact of the IMAX digital system discussed above, as well as a handful of non-IMAX digital conversions.

The world's 200 non-multiplex 15/70 theaters represent a significant marketplace for original films, but most GS filmmakers consider the economic model that has developed over the past four decades to be broken. They say that the original justification for low royalty rates — that theaters paid directly for local marketing — has been weakened as cash-strapped institutions cut back their marketing budgets. With lease fees shrinking, producers are forced to look for elusive "free money" or to cut back on production values. New films continue to be made for 15/70 theaters, but more of them are captured digitally, and many are also aimed at non-GS markets as an increasingly important revenue stream.

The two minority film formats, 8/70 and 10/70, are clearly on the verge of disappearing. Only 12 theaters continue to operate the 10/70 Astrovision system developed by Japan's **GOTO Optical Manufacturing Co.** in the mid-1980s. Intended to complement GOTO's electro-mechanical planetarium projectors, 10/70 systems were installed in a total of 34 dome theaters over the years, mostly in Japan. At least eight of those we no longer list have replaced their film projectors with GOTO digital planetarium systems,





five in the last year alone. This suggests that more may follow suit in the near future.

Sixty 8/70 theaters are still operational, technically speaking, although more than a third of them apparently didn't book any GS films last year. The problems facing them are common to many 15/70 theaters, but 8/70 screens tend to be in smaller venues with fewer financial resources than their larger brethren. Although 8/70 theaters are somewhat less expensive to operate than 15/70, the selection of films available is more limited, and fewer and fewer new releases are being printed to 8/70. Approximately 300 non-Hollywood GS films have been released in the past 40 years, only about a third of which have been distributed to 8/70 theaters. According to our records, about 50 titles were shown on 8/70 screens last year, about half the number available to 15/70 theaters, excluding DMR films. (No Hollywood films have been available in 8/70 since Disney's *The Lion King* in 2002.)

A handful of venues such as **Destination Cinema's** theaters at Niagara Falls, NY, and the Hearst Castle in San Simeon, CA, and **Vulcania** in France mainly run films made specifically for them, and as such are not as strongly affected by the decline in the 8/70 market. But even though they could theoretically continue to project film as long as new prints were

obtainable, **Vulcania's François Dominique** tells *LF Examiner* that they expect to go digital in the next two or three years.

And virtually every other 8/70 and non-IMAX 15/70 theater we contacted for this report said that it was seriously consider-

ing converting to digital in the short or medium term. Some will make the switch this year. **Telus World of Science Calgary** is moving to a new building early in 2012 that will have a digital dome theater. The **Iwerks** 8/70 projector in its current dome will be retired this summer. Likewise, the **Louisiana Arts and Science Museum** in Baton Rouge, which installed a digital fulldome system in 2007, is removing the MEGAsystems 8/70 projector from its 60-foot dome theater this year. LASM's **David Kors** tells *LF*, "It makes little sense to have two separate projection systems in our theater."

Rheged Centre in Penrith, U.K., opened in 2000 with a 250-seat MEGAsystems 8/70 theater and a signature film about the history of Cumbria. In 2009 it added a Christie digital cinema projector, and since then it shows most of its GS films digitally. Marketing manager **Justin Grammer** says, "The economics of screening 8/70 films, particularly print and transport costs and large minimum guar-

(see *THEATERS* on page 10)

How and what we count

This report counts all stationary (i.e., non-motion simulator) theaters that use 8/70, 10/70, or 15/70 film projection, IMAX digital theaters, and some former GS film theaters that have converted to digital cinema.

In previous years we have been reluctant to remove theaters that appeared to be inactive, but this year we conducted an extensive research effort to verify the status of these "missing" screens, and have removed quite a few as a result. Even so, we know of at least 53 theaters that did not book any films from GS distributors last year. Thus, almost 9% of the world's GS screens appear to be essentially dormant.

In the context of what this report is trying to accomplish, dormant theaters pose philosophical and practical difficulties. Like the proverbial sound of a tree falling in the forest, can a giant-screen theater that never shows GS films be said to exist? The capability may be there, but if the theater isn't participating in the GS

economy in any meaningful way, does it make any sense to count it? And if a theater once was active, but has stopped showing GS films, is it now "closed"? If so, when did it close? After the last screening? A year later? Two?

Our answer is to consider them closed only when we have confirmed that the ability to show a GS film has been removed permanently. This results in a nominal overcount, and requires the accompanying proviso that the total count of theaters may be 596, but fewer than 545 of them are active. Furthermore, since most IMAX theaters in multiplexes now only show Hollywood films, the actual size of the marketplace for original GS films is less than 300.

We define commercial theaters as for-profit venues that are not part of a multi-theater complex (multiplex) or theme/amusement park. Multiplexes and theme parks comprise distinct segments. Institutional theaters include those in non-profit museums or government-run facilities.

(from **THEATERS** on page 9)

antees, make me feel that the future of 8/70 is not at all rosy. Our 8/70 projector is all but redundant, and is used only occasionally when we have group requests for screenings of *Everest*."

Rebecca Matticks, director of Nebraska's **Hastings Museum**, expresses the dilemma faced by those who haven't yet converted to digital: "There are few used 8/70 prints to lease and the cost to have a new one made is expensive. Some of the newer films we are interested in aren't going to be available in 8/70 due to the cost of converting. If our choice of films is even smaller and/or the cost prohibitive, we will have little choice but to convert to digital."

Dan Ruby at the **Fleischman Planetarium** in Reno, NV, says that although it's getting hard to find films he hasn't already shown, there is a silver lining: "One nice thing about being a film holdout is that we're finding films at continually lower prices."

More than a third of the world's 8/70 theaters are domes, and they have the option of digital full-dome systems from suppliers such as **Evans & Sutherland**, **Global Immersion**, or **Sky-Skan**. However, one drawback to full-dome systems is that, at present, none meets the requirement of the **Digital Cinema Initiatives** (DCI) specifications developed by the Hol-

lywood studios to ensure image quality and data security for their releases. This means full-domes cannot show Hollywood movies or other content formatted for the DCI spec. Although some GS filmmakers have chosen to allow the full-dome suppliers to distribute their films in unencrypted formats, it is by no means certain that this policy will continue or expand.

The rise of digital

The commercial cinema industry has been converting to digital projection for more than five years, and the GS world has had a few early adopters. **Cinecitta Multiplexkino** in Nuremberg, Germany, added Christie 2K digital projection to its IMAX theater in 2007 and completed the conversion when it removed the IMAX GT projector last year. The **Zion Canyon Giant Screen Theater** in Utah replaced its **Cinema Development Company** 15/70 system with dual Christie 2K beamers in 2008, and the **North American Museum of Ancient Life** in Lehi, UT, followed suit in 2009.

Moody Gardens, in Galveston, TX, added dual 2K Christie projectors to its IMAX 3D booth in 2009, and now uses them to show films it used to run in 15/70. The IMAX projector is only used for occasional films that aren't available in digital format. (See also the item in *The Biz* on page 5.)

The transition from film to digital in both conventional and GS theaters is largely being driven by the commercial forces of the studio/multiplex industry, which is naturally looking for opportunities to cut costs and increase profits. And although the institutional segment that has made up the largest part of the giant-screen industry for most of the last 40 years is not primarily motivated by profits, it too relies on box office income and cannot ignore the technological changes that are occurring around it.

In 2010, six museum theaters converted from IMAX film systems to IMAX digital, and two commercial IMAX theaters converted to non-IMAX digital.

The Digital Symposium in Galveston last month (see article on page 1) has shown that digital systems capable of matching 15/70 film on giant screens, if not here already, are much closer than previously thought. Additional demonstrations at future industry conferences are likely to increase the industry's confidence in 4K digital and speed the adoption of digital in GS theaters. What remains to be seen is just how rapid the transition will be, and whether the majority of GS film theaters that are now branded as IMAX will choose to maintain that identity or select a system from any of the vendors and systems integrators that are now, or soon will be, competing with Imax Corporation.

New Theaters in 2010

IMAX Film Theaters

Theater	City	City	Proj	Scr	Opened
Chongqing Science & Technology Museum	Chongqing	CHINA	MPX 3D	F	1/10/2011
China Science & Technology Museum	Beijing	CHINA	GT 3D	F	1/10/2011
Dagging Science & Technology Museum	Dagging	CHINA	GT 2D	D	1/18/2010
IMAX Da Ming Palace	Xi-An	CHINA	GT 3D	F	10/10/2011

IMAX Digital Theaters

Theater	City	Country	Opened
AMC Kanata 24	Kanata, ON	Canada	10/15/2010
AMC Courtney Park 16	Mississauga, ON	Canada	10/15/2010
AMC Yonge & Dundas 24	Toronto, ON	Canada	10/15/2010
AMC Whitby 24	Whitby, ON	Canada	10/15/2010
Shanghai Stellar IMAX Cinema	Shanghai	China	7/23/2010
Lumiere Pavilion IMAX Chongqing	Chongqing	China	11/18/2010
Hangzhou Broadway Cineplex	Hangzhou	China	11/18/2010
Wanda IMAX Theatre Jinan	Jinan	China	11/18/2010
Wanda IMAX Theatre Shanghai	Shanghai	China	11/18/2010
UA KK Mall	Shenzhen	China	11/18/2010
China Film Cinema	Tianjin	China	1/10/2011
Cinema Pathé Quai d'Ivry	Ivry-sur-Seine	France	5/21/2010
Cinema Pathé Carré de Soie	Carré de Soie	France	7/15/2010
Gaumont Rouen Grand Quevilly	Grand Quevilly	France	7/15/2010
Cinema Gaumont Labège	Labège Innopole	France	10/27/2010
CinemaX Bremen	Bremen	Germany	11/18/2010
109 Cinemas Nagoya	Nagoya-shi	Japan	5/6/2010
United Cinemas Canal City 13	Fukuoka	Japan	11/18/2010
United Cinemas Sapporo	Sapporo	Japan	11/18/2010
109 Cinemas Grandberry Mall	Tokyo	Japan	11/18/2010
United Cinemas Urawa	Urawa	Japan	11/18/2010
United Cinemas Kishiwada	Kishiwada City	Japan	12/16/2010
Kino Park Kazakhstan	Astana	Kazakhstan	11/18/2010
Pathé Eindhoven IMAX	Eindhoven	Netherlands	3/5/2010

SM City Cebu	Cebu	Philippines	7/15/2010
Moscow Theater KinoStar De Lux	Moscow	Russia	5/21/2010
Cinema Park Novosibirsk	Novosibirsk	Russia	11/18/2010
Karo October Cinema IMAX	Moscow	Russia	12/16/2010
Formula Kino	Saint Petersburg	Russia	12/16/2010
Cinema Park Triumph Mall IMAX	Saratov	Russia	12/16/2010
Cinema Park Galereya Chizhova IMAX	Voronezh	Russia	12/16/2010
Cinema Park Star Light IMAX	Yekaterinburg	Russia	12/16/2010
CGV Seomyon IMAX Theater	Pusan	South Korea	11/4/2010
CGV IMAX Theater Daejeon	Daejeon	South Korea	12/16/2010
CGV IMAX Theater Incheon	Incheon	South Korea	12/16/2010
Kaohsiung VieShow IMAX Theatre	Kaohsiung	Taiwan	5/6/2010
Major Cineplex Ratchayothin	Bangkok	Thailand	10/31/2010
IMAX Major Cineplex Pinklao	Bangkok	Thailand	12/16/2010
Planeta Kino IMAX	Odessa	Ukraine	10/31/2010
Odeon Southampton	Southampton	UK	5/6/2010
Odeon Liverpool One	Liverpool	UK	7/2/2010
Odeon Norwich	Norwich	UK	11/4/2010
Odeon Braehead	Renfrew	UK	11/18/2010
Odeon Kingston	Kingston	UK	12/16/2010
AMC Tysons Corner 16	McLean, VA	USA	3/5/2010
AMC Loews Kips Bay 15	New York, NY	USA	3/5/2010
Regal Sawgrass 23	Sunrise, FL	USA	3/26/2010
Great Escape Theatre Simpsonville	Simpsonville, SC	USA	4/30/2010
AMC Loews Boston Common 19	Boston, MA	USA	5/6/2010
Regal Tikhonu Stadium 16	Anchorage, AK	USA	6/11/2010
Regal Goldstream Stadium 16	Fairbanks, AK	USA	6/29/2010
Regal Crocker Park Stadium 16	Westlake, OH	USA	7/16/2010
AMC Loews Crestwood 18	Crestwood, IL	USA	7/31/2010
AMC Loews Cromwell Mall 15	Eatonville, NJ	USA	7/31/2010
Regal Hollywood Stadium 20	Greenville, SC	USA	7/31/2010
AMC Loews Alderwood 16	Lynnwood, WA	USA	7/31/2010
AMC The Parks At Arlington 18	Arlington, TX	USA	8/13/2010
AMC Eden Prairie Mall 18	Eden Prairie, MN	USA	8/13/2010
AMC 30 At The Block	Orange, CA	USA	8/13/2010
AMC Loews Plainville 20	Plainville, CT	USA	8/13/2010

Regal Crossroads 20	Cary, NC	USA	8/31/2010
AMC Oakview Plaza 24	Omaha, NE	USA	9/3/2010
AMC Loews Foothills 15	Tucson, AZ	USA	9/3/2010
AMC Regency Brandon 20	Brandon, FL	USA	9/24/2010
AMC Loews Port Chester 14	Port Chester, NY	USA	9/24/2010
Megaplex 20 at the District	South Jordan, UT	USA	9/24/2010
AMC Streets of Woodfield 20	Schaumburg, IL	USA	10/31/2010
AMC Showplace Village Crossing 18	Skokie, IL	USA	10/31/2010
Dickson City IMAX 14	Dickson City, PA	USA	11/2/2010
Northpark 15 with IMAX	Dallas, TX	USA	11/4/2010
Arbor Lakes 16 with IMAX	Maple Grove, MN	USA	11/4/2010
AMC Showplace Naperville 16	Naperville, IL	USA	11/4/2010
Showcase Cinemas Randolph	Randolph, MA	USA	11/4/2010
Cobb Lakeside Village 18	Lakeland, FL	USA	11/5/2010
Cobb Merritt Square 16	Merritt Island, FL	USA	11/5/2010
Cobb Hollywood 16 Cinemas	Tuscaloosa, AL	USA	11/5/2010
Rave Baton Rouge 16	Baton Rouge, LA	USA	11/18/2010
Rave at The Greene 18	Beavercreek, OH	USA	11/18/2010
Rave East Ridge 18	Chattanooga, TN	USA	11/18/2010
Rave Davenport 53	Davenport, IA	USA	11/18/2010
Rave Deslin Commons 14	Deslin, FL	USA	11/18/2010
Rave Jefferson Pointe 18	Fort Wayne, IN	USA	11/18/2010
Rave Patton Creek 15	Hoover, AL	USA	11/18/2010
AMC Town Center 20	Leawood, KS	USA	11/18/2010
Penn Cinema Lancaster	Lititz, PA	USA	11/18/2010
Rave Connecticut Post 14	Millford, CT	USA	11/18/2010
Rave Grand Prairie 18	Peoria, IL	USA	11/18/2010
Edwards Valencia 12	Sanita Carita, CA	USA	11/18/2010
Regal Majestic Stadium 20	Silver Spring, MD	USA	11/18/2010
Regal Atlantic Station Stadium 16	Atlanta, GA	USA	12/16/2010
Regal St. Louis Mills Stadium 18	Hazelwood, MO	USA	12/16/2010
AMC Southroads 20 with IMAX	Tulsa, OK	USA	12/16/2010
21st Street Warren	Wichita, KS	USA	12/17/2010
AMC Yorktown	Lombard, IL	USA	10/10/2011
AMC Mission Valley 20	San Diego, CA	USA	10/10/2011

Converted Theaters in 2010

City	Theater	Country	Mfr	Fmt	Prev	Scrn	Converted
Grand Blanc, MI	NCG Trillium Cinemas	USA	IMAX	D	MPX	3D	F 1/31/10
St. Petersburg, FL	Muvico Baywalk 20	USA	IMAX	D	MPX	3D	F 5/4/07
Batavia, IL	Goodrich Randall 16 Theater	USA	IMAX	D	MPX	3D	F 3/4/10
Noblesville, IN	Hamilton Towne Center 16 + IMAX	USA	IMAX	D	MPX	3D	F 3/4/10
Portage, IN	Goodrich Portage 16 Theater	USA	IMAX	D	MPX	3D	F 1/12/07
Mexico City	Cinepolis IMAX Theatre Perisur	MEXICO	IMAX	D	SR	3D	F 3/16/10
Universidad	Cinepolis IMAX Theatre Universidad	MEXICO	IMAX	D	SR	3D	F 3/16/10
Tampa, FL	Channelside Cinemas	USA	SONY	D	SR	3D	F 3/25/10
Marne-la-Vallée	Gaumont Disney Village	FRANCE	IMAX	D	MPX	3D	F 3/31/10
Daegu	CGV IMAX Daegu	SOUTH KOREA	IMAX	D	MPX	3D	F 4/30/10
Goyangsi	CGV IMAX Theater Ilsan	SOUTH KOREA	IMAX	D	MPX	3D	F 4/30/10
Seoul	Wanhshipni CGV Theater	SOUTH KOREA	IMAX	D	MPX	3D	F 4/30/10
Seoul	CGV IMAX Theater Seoul	SOUTH KOREA	IMAX	D	MPX	3D	F 4/30/10
Sandy, UT	Spring Mobile IMAX Theatre	USA	IMAX	D	GT	3D	F 5/6/10
Shanghai	Peace Cinema	CHINA	IMAX	D	GT	3D	F 5/7/10
Lansing, MI	Celebration! Cinema IMAX Theater	USA	IMAX	D	SR	3D	F 5/7/10
Cincinnati, OH	Springdale 18: Cinema de Lux	USA	IMAX	D	MPX	3D	F 9/9/10
Saco, ME	Saco Cinemagic & IMAX	USA	IMAX	D	MPX	3D	F 9/9/10
White Plains, NY	City Center 15: Cinema de Lux	USA	IMAX	D	MPX	3D	F 9/9/10
Williamsville, NY	Regal Transit Center 18 & IMAX	USA	IMAX	D	SR	3D	F 9/9/10
Hampton, VA	Virginia Air and Space Center	USA	IMAX	D	GT	3D	F 9/24/10
Nuremberg	Cinemagnum	GERMANY	CHRIS	D	GT	3D	F 10/10
Tallahassee, FL	Challenger Learning Center	USA	IMAX	D	GT	3D	F 10/10
Regina, SK	Saskatchewan Science Centre	CANADA	IMAX	1570	GT	3D	F 10/8/10
Denver, CO	Denver Museum of Nature and Science	USA	IMAX	D	GT	3D	F 10/8/10
Salt Lake City, UT	Clark Planetarium	USA	IMAX	D	SR	3D	F 11/18/10
Sofia	Cinema City IMAX Theater Sofia	BULGARIA	IMAX	D	GT	3D	F 12/16/10
Beijing	IMAX Theatre Beijing UME	CHINA	IMAX	D	MPX	3D	F 12/16/10
Kowloon Bay	UA MegaBox	CHINA	IMAX	D	MPX	3D	F 12/16/10
Suzhou	Suzhou Science and Cultural Art Center	CHINA	IMAX	D	MPX	3D	F 12/16/10
Wuhan	Studio City IMAX Theater	CHINA	IMAX	D	MPX	3D	F 12/16/10
San Jose	Nova Cinemas	COSTA RICA	IMAX	D	MPX	3D	F 12/16/10
Manila	San Miguel Mall of Asia IMAX Theatre	PHILIPPINES	IMAX	D	GT	3D	F 12/16/10
Doha	Villagio Shopping Mall	QATAR	IMAX	D	GT	3D	F 12/16/10
Bucharest	Cinema City IMAX Theater Bucharest	ROMANIA	IMAX	D	GT	3D	F 12/16/10
Perm	Kristall IMAX	RUSSIA	IMAX	D	SR	3D	F 12/16/10
Saint Petersburg	Coca-Cola IMAX Kinostar City	RUSSIA	IMAX	D	MPX	3D	F 12/16/10
Ufa	ZAO IMAX Iskra	RUSSIA	IMAX	D	SR	3D	F 12/16/10
Louisville, KY	RC Stonybrook 20	USA	IMAX	D	MPX	3D	F 12/16/10
Tulsa, OK	Cinemark Tulsa & IMAX	USA	IMAX	D	SR	3D	F 12/16/10
Ypsilanti, MI	RC Ann Arbor 20	USA	IMAX	D	MPX	3D	F 12/16/10
Gothenberg	Liseberg AB	SWEDEN	unk	D	870	3D	F 2010

Closed Theaters in 2010

City	Theater	Country	Mfr	Format	Proj	Scrn	Opened	Closed
Nashville, TN	Regal Opry Mills 20 & IMAX	USA	IMAX	1570	GT	3D	F 5/11/00	5/3/10
Durban	Gateway IMAX Theatre	SOUTH AFRICA	IMAX	1570	GT	2D	F 9/27/01	6/30/10
Menlyn	Menlyn IMAX Theatre	SOUTH AFRICA	IMAX	1570	SR	2D	F 3/9/01	6/30/10
Anaheim, CA	CinemaFusion at Anaheim Gardenwalk	USA	IMAX	1570	MPX	3D	F 6/30/08	7/20/10
Kolkata	Cinemax Kolkata	INDIA	IMAX	1570	GT	3D	F 2008	10/13/10
Killeen, TX	Central Texas College	USA	MEGA	870		2D	D 8/22/03	10/31/10
Daytona Beach, FL	Daytona USA	USA	IMAX	1570	SR	3D	F 4/17/04	11/30/10
Monterey, CA	Cannery Row IMAX Theatre	USA	IMAX	1570	MPX	3D	F 4/4/08	11/30/10
Little Rock, AR	Aerospace Education Center	USA	IMAX	1570	GT	2D	F 4/10/95	12/30/10
Hitachi City	Hitachi Civic Center	JAPAN	IWRK	870		2D	D 12/14/90	2010
Kagawa	Sanuki Children's Center	JAPAN	GOTO	1070		2D	D 1995	2010
Kofu	Yamanashi Science Museum	JAPAN	GOTO	1070		2D	D 7/21/98	2010
Ota Sanbei	Sanbe Science Center	JAPAN	IWRK	870		2D	D 1991	2010
Tokyo	Setagaya Educational Center	JAPAN	GOTO	1070		2D	DL 7/26/88	2010
Tokyo	National Museum of Emerging Science	JAPAN	GOTO	1070		2D	D 6/09	2010
Wakayama	Marina City Wakayama	JAPAN	GOTO	1070		2D	D 10/31/94	2010
Taejon	National Science Museum	SOUTH KOREA	GOTO	1070		2D	D 1990	2010
Memphis, TN	Malco Paradiso	USA	KINO	870		2D	F 2/03	2010
Monrovia, CA	Monrovia Cinema 12	USA	BALL	870		2D	F 11/17/00	2010

Digital Symposium in Galveston, Jan. 24–25

(from **DIGITAL** on page 1)

Odyssey and the first reel of *Wild Oceans*, both of which were shot on 15/70mm film and scanned at 11K resolution. The digital images were flipped left-to-right so that they were the mirror image of the film, then each projector was masked so that it only showed half of the full image, film on the left and digital on the right.

Every effort was made to match up the source material and the projectors so that the comparison would be as fair as possible to each format. The *Pulse* trailer was a new print, made, as most release prints are, from an interpositive/internegative (IP/IN) pair. (Although the best quality is obtained by printing from the original negative, no such material was available for this demo.) The *Pulse* digital file was made from the digital intermediate (DI).

The *Wild Oceans* footage was filmed out from a 4K DI using a CRT film recorder (the only type that is available for 70mm film), and the digital version was made from the same DI. As **Fotokem's Andrew Oran** pointed out, that made the digital version one step closer to the original than the film.

Both projectors were calibrated to optimum performance by their respective tech-

nicians. Although **Imax Corporation** did not participate in the program, two days before the event it sent technicians to tweak the system up to spec. Light output from the IMAX projector was set to the standard 21 foot-Lamberts and from the Barco at 14 fL.

The clips were synched up and run twice, the second time with commentary by **RPG Productions' Rick Gordon**, who highlighted what he saw as the strengths and weaknesses of each image. He characterized the results as "a mixed bag. I find there are shots I prefer on the [film] and there are shots I prefer on digital side." However, by a show of hands, the vast majority of those present preferred the digital versions of both clips. The general consensus seemed to be that the digital image, if not significantly better than film, was virtually as good in all important respects.

Paul Fraser of **Blaze Digital Cinema Works** told *LF Examiner*, "To the lay consumer walking in and seeing a full-screen image of 4K content in 2D, the only noticeable 'inferiority' is the shorter image due to the 1.85 aspect ratio. Brightness has been the biggest problem for digital on giant screens, but those Barco 4Ks pro-

duced a decently bright image."

Tim Kennelly of **Moving Image Technologies** said, "I was really impressed with 4K on the big screen. I think it held its own against IMAX film. Have to admit I was a skeptic until I actually saw it. If I were forced to name a weakness, I might say the blacks weren't quite as deep and subtly gradient as film. But wow! 4K has arrived in a big way."

Amy Louise Bartlett of **The Henry Ford** in Dearborn, MI, which has a GT-equipped IMAX 3D theater, told *LF*, "The best take-away for me was a new level of comfort that there are good, quality digital solutions coming, if not already here."

Fotokem's Oran is co-chair of the GSCA's Technical Committee, which will be arranging a similar demo for the Film Expo in Los Angeles in March (see article on page 1), but was not directly involved in setting up this event. Commenting on the aspect ratio issue, he said, "I find myself more and more on the side of the '4:3' contingent, which is to say, I find that widescreen images projected on the giant screen leave me more than a little wanting."

Although only a handful of people were present to see it, on the day after the symposium, Barco technicians put a short-throw lens made for **Moody's** 2K Christie projectors into the Barco 4K unit, and adjusted it to fill the height of the giant screen. They repeated the side-by-side demo with film, using pillarboxed digital prints of the *Pulse* and *Wild Oceans* clips. (Pillarboxing places a full 1.33 image in the center of a wide-ratio format, leaving black bars on the sides of the image. Because it is throwing away pixels on the sides, the resulting image is about 2.9K.)

I was able to see this test, and in my opinion, the image appeared nearly as good as the full 4K picture, despite the loss of information. It was a little bit softer in some of the more finely detailed



Two Barco 4K projectors were installed next to Moody Gardens' IMAX 3D projector for the symposium.



Moody Gardens president, John Zendt.

scenes, and the light level was a little lower, but in general it looked quite good.

The rest of the symposium

The meeting started out with a demonstration of 4K digital, projected on the Barco 4K system, including a flashy, fast-paced reel from the makers of the Red One digital camera, which is increasingly being used to shoot music videos and feature films. Also featured were 4K trailers for several giant-screen films, including *Pulse*, *The Last Reef*, *Mystic India*, and *Tornado Alley*.

The top 3D systems were demonstrated: **Dolby**, **MasterImage**, **RealD**, and **Xpand**. Company representatives explained the advantages of their respective systems and screened a series of trailers with them. The linear polarizers used by Imax were also demonstrated, although the company did not participate.

Each system had its pros and cons, and no one system emerged as clearly superior. Some systems appeared to be brighter or have less ghosting than others; some use less expensive passive glasses, compared to more expensive, but eco-friendly, active glasses; some require a silver screen, others can use a standard matte white screen; some systems can be purchased outright, others are leased.

RealD, which is in roughly 80% of North American 3D multiplex theaters,

premiered its newest technology at the symposium, the XLW Cinema System, intended for short throws to screens up to 82 feet (25 meters) wide. According to the company, the XL and XLW systems “capture light lost by other 3D projection technologies and recycle it back onto the screen for a brighter and more immersive 3D experience.” (See also the item on page 17.) The 2K NEC projector RealD used presented nearly as much light to the eye (after passing through all the filters and glasses) as the two Barco 4K projectors yielded for the other 3D demos.

One notable aspect of the RealD presentation wasn’t technical. RealD vice president **Kevin Faul** made a pitch that seemed clearly aimed at luring IMAX customers to his system. Without mentioning IMAX by name, he referred to theaters’ concerns about the weakening of brands that “were formerly exclusively available to giant-screen locations.” He described how RealD is building worldwide awareness of its brand as a “premium experience,” and added that RealD supports the **Giant Screen Cinema Association’s** “Bigger. Bolder. Better.” campaign. “We’re committed to differentiating your location as having the best experience available.”

(Moody Gardens invited Imax Corporation to demonstrate its digital projection

system, but the company declined. At one point, Imax agreed to have a representative participate in one of the panel discussions, but that offer was withdrawn. In the end, two Imax employees attended to observe only.)

Panel: The business of digital

GSCA president **Toby Mensforth** moderated a panel discussion on “The Business of Digital,” that focused on the financial, technical, and programming aspects of switching from film to digital projection. **Don Kempf**, of **Giant Screen Sports** and **D3D Cinema**, said that hardware costs for a giant-screen theater range from about \$125,000 to \$450,000, but can be as low as \$50,000 to \$100,000 for a non-DCI-compliant system in a small auditorium.

Moody Gardens’ president **John Zendt** showed a table with the initial and operating costs of the 2K digital system compared to the IMAX system. In short, the IMAX system cost \$2 million to buy and the digital system cost \$380,000. Annual operating costs for IMAX are \$305,000 (assuming the standard maintenance contract) and for the digital system are less than \$60,000. (This doesn’t count power consumption. **Cinema Group’s Richard**

(see *DIGITAL* on page 16)



L to r: Ed Lantz, Vortex Immersion Media; Bill Schmidt, Global Immersion; Michael Archer, Doremi Labs.



All films are 3D unless noted, and underlined titles are 2D

* New listing.

Updated information is printed in **bold**.

Unless noted, all films will run about 40 minutes.

Mars Needs Moms

Walt Disney Pictures; distributor: Walt Disney Pictures; director: Simon Wells; producers: Jack Rapke, Steve Starkey, Robert Zemeckis; script: Simon Wells, Wendy Wells; DP: Robert Pressley; score: John Powell; executive producer: Steven J. Boyd. Cast: Seth Green, Joan Cusack, Elisabeth Harnois, Dan Fogler, Mindy Sterling. 90 minutes. Release date: March 11.

- Film will be converted to IMAX digital 3D with the IMAX DMR process.

Tornado Alley (wt)

Graphic Films, Giant Screen Films; distributor: Giant Screen Films; director: Sean Casey; producers: Paul Novros, Sean Casey, Don Kempf; script: Sean Casey, Paul Novros; DP: Sean Casey. Release: March 18 (2D), June 1 (3D).

- Principal photography is complete.
- January: Picture was locked.

Sucker Punch

Legendary Pictures; distributor: Warner Bros. Pictures; director: Zack Snyder; producers: Deborah Snyder, Zack Snyder; script: Zack Snyder, Steve Shibuya; DP: Larry Fong; score: Tyler Bates, Marius De Vries; executive producers: Wesley Collier, Christopher DeFaria, Jon Jashni, Thomas Tull. Cast: Emily Browning, Abbie Cornish, Jena Malone, Vanessa Hudgens, Jamie Chung, Carla Gugino, Jon Hamm, Scott Glenn. 120 minutes. Release date: March 25.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Born to Be Wild

Imax Corporation, Warner Bros.; distributor: Imax Corporation; director: David Lickley; producers: Drew Fellman, Diane Roberts; DP: David Douglas; script: Drew Fellman; score: Mark Mothersbaugh. Narrator: Morgan Freeman. Release: April 8.

- Post-production continues.

Fast Five: The IMAX Experience

Original Film; distributor: Universal Pictures; director: Justin Lin; producers: Vin Diesel, Michael Fottrell, Neal H. Moritz; DP: Stephen F. Windon; script: Chris Morgan; score: Brian Tyler; executive producer: Amanda Lewis. Cast: Vin Diesel, Dwayne Johnson, Paul Walker, Jordana Brewster, Tyrese Gibson. 2D. 120 minutes. Release: April 29.

Feb '11

Jul '11

**Sanct
IANF**

**MNM
Tornado
SP**

**BTBW
Fast**

**Thor
POTC
AirRace
CosJou**

Cars2

**Pangaea Rescue
RME**

HPDH2

WTP

**Flatland
Reef**

**FM3D
RealSt
Lightn**

- Film will be converted to IMAX digital with the IMAX DMR process.

Thor

Marvel Studios; distributor: Paramount Pictures; director: Kenneth Branagh; producer: Kevin Feige; DP: Haris Zambarloukos; script: Ashley Edward Miller, Zack Stentz, Don Payne, based on the comic book by Stan Lee; score: Patrick Doyle; executive producers: Louis D'Esposito, Stan Lee, David Maisel, Patricia Whitcher. Cast: Chris Hemsworth, Natalie Portman, Anthony Hopkins, Tom Hiddleston, Idris Elba. 120 minutes. Release: May 6.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Pirates of the Caribbean: On Stranger Tides

Walt Disney Pictures; distributor: Walt Disney Pictures; director: Rob Marshall; producer: Jerry Bruckheimer; DP: Dariusz Wolski; script: Ted Elliott, Terry Rossio; score: Hans Zimmer; executive producers: John DeLuca, Ted Elliott, Chad Oman, Terry Rossio, Mike Stenson, Barry H. Waldman. Cast: Johnny Depp, Ian McShane, Penelope Cruz, Geoffrey Rush, Gemma Ward. 120 minutes. Release: May 20.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Air Racers 3D: Forces of Flight (wt)

3D Entertainment Films, Pretend Entertainment, Stereoscope; distributor: 3D Entertainment Distribution; director: Jean-Jacques Mantello; producers: François Mantello, Christian Fry, Jeffery Pierce, John Constantine; script: Rick Dowlearn. Cast: Steve Hinton, Jr., Matt Jackson, Brian and Dennis Sanders. Shot in 4K digital. Release: May 27.

- March: Additional shooting in Nevada.

Cosmic Journey: Through Hubble and Cassini *

Journey through the universe among the best new stereoscopic rendered images from Hubble and Cassini with added motion.

Kallisti Media; distributor: BIG & Digital; director, producer: Jonathan Kitzen; executive producer: Nick Reed. 17 minutes. Release: May 27.

- Over 1,500 hours of post processing has been done. About two-thirds of the film is complete.

Rescue 3D (wt)

The Stephen Low Company; distributor: K2 Communications, Stephen Low Distribution; director: Stephen Low; producer: Pietro Serapiglia. Release: June 2011.

- Principal photography is complete.

Cars 2

Walt Disney Productions; distributor: Walt Disney Company; directors: Brad Lewis, John Lasseter. 90 minutes. Release: June 24.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Dinosaur Expedition to Pangaea

Tandem Motion Picture Studios; distributor: Cinema Group; director: Nathan Smith; producer: Sam Wallace; script: Nathan Smith; score: Lisle Moore; executive producers: Michael Black, Stuart Rubin. Shot with digital SLRs. Release: June 2011.

- Animation will wrap in mid-March 2011.

Rocky Mountain Express (wt)

The Stephen Low Company; distributor: The Stephen

Low Company; director: Stephen Low; producers: Pietro Serapiglia, Alexander Low. 2D. Release: June 2011.

Harry Potter and the Deathly Hallows, Part II

Warner Bros Pictures; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; DP: Eduardo Serra; script: Steve Kloves. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint, Michael Gambon, Ralph Fiennes, Alan Rickman, Helena Bonham Carter, John Hurt. 160 minutes Release: July 15.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

We The People

Inland Sea Productions; distributor: Gather Media, Inc.; directors, producers: John Altman, Aimee Larabee; DP: Joe Mandacina; score: Marcus Hummon; executive producer: Aimee Larabee. Narrators: Morgan Freeman, Kenny Rogers. Cast: Dean Malissa, Patrick Lee, Richard Fox. 2D. Release: September.

- Principal photography is complete.

Flatland: Search for the 3rd Dimension

Objects in Motion Pictures, RPG Productions; distributor: RPG Productions; directors: Jeffrey Travis, Dano Johnson; script: Seth Caplan, Dano Johnson, Jeffrey Travis, from the novel by Edwin A. Abbott; score: Kazmir Boyle; executive producers for giant-screen version: Rick Gordon, Ken Randall. Cast: voices of Martin Sheen, Kristen Bell, Michael York, Lee Eddy, Joe Estevez, Tony Hale. Release: Fall.

- Converting the 2007 animated film to GS 3D.

The Last Reef (wt)

Yes/No Productions, Giant Screen Films, Liquid Pictures; distributor: Giant Screen Films; directors, script, score: Stephen McNicholas, Luke Cresswell; DP: D.J. Roller. Release: Fall.

- 15/70 aerials will be shot in spring, completing principal photography.

Lightning 3D (wt)

3D Consortium, Kalisti Media; distributor: BIG & Digital; director: Jonathan Kitzen; producers: Jonathan Kitzen, Jordan Klein; script: Jonathan Kitzen, Christian Glawe; DP: Jordan Klein; executive producer: Jonathan Kitzen. Shot in 4K digital. Release: Fall.

- November 2010: Shot in Rwanda, in the most lightning-struck area on earth.

Flying Monsters 3D

Atlantic Productions; distributor: National Geographic; director, producer: Anthony Geffen; script: David Attenborough. Narrator: David Attenborough. Shot on HD video. Release: Oct. 7.

- In post production.

Real Steel

DreamWorks SKG; distributor: Walt Disney Pictures; director: Shawn Levy; producers: Shawn Levy, Susan Montford, Don Murphy, Robert Zemeckis; script: Leslie Bohem, John Gatins; DP: Mauro Fiore; score: Danny Elfman; executive producers: Josh McLaglen, Mary McLaglen, Jack Rapke, Steven Spielberg, Steve Starkey. Cast: Hugh Jackman, Kevin Durand, Evangeline Lilly, Anthony Mackie, Hope Davis. 2D. 120 minutes. Release date: Oct. 7.

- Film will be released to IMAX digital theaters only, simultaneously with its conventional release.

HF2

RWB
TTA
IceAge

FOTB

Time

Dragons GWS PW

Hobbit

OI

Whales →
Jerusa, Brain →
OWO →

Happy Feet 2

Animal Logic; distributor: Warner Bros.; director, producer, writer: George Miller; score: John Powell. Cast: voices of Elijah Wood, Robin Williams, Brad Pitt, Matt Damon, Hank Azaria. 90 minutes. Release: Nov. 18.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Running With Bulls

San Fermin Films, D4D/ITP; distributor: BIG & Digital; director: Aubrey Powell; DP: Brent Turnbull; producers: Christopher Cary, Jonathan Kitzen; script: Aubrey Powell; executive producers: Simon Crane, Ross Jones, David Campbell-Watson, Christopher Cary. Shot in 4K digital. Release: February 2012.

To the Arctic 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Howard Hall, Greg MacGillivray, Ron Goodman; executive producer: Harrison Smith. Release: February 2012.

The Ice Age (wt)

D3D Cinema, Field Museum; distributor: Giant Screen Films; director, script: David Clark, producers: Don Kempf, Andy Wood. Release: Winter 2012.

- February-April: Filming in locations tbd.

Flight of the Butterflies *

Examines how the mystery of the migration of hundreds of millions of monarch butterflies was solved by a determined scientist.

FOBC Productions Inc., Flight of the Butterflies UK Ltd., Sin Sentido Films; distributor: SK Films; director: Mike Slee; producers: Jonathan Barker, Mike Slee, Rafael Cuervo; DP: Simon de Glanville; Script: Mike Slee, Wendy MacKeigan; executive producer: Jonathan Barker.

Narrator: Gordon Pinsent. Release: April 2012.

- February-March: Filming in Mexico.

Time, the 4th Dimension (wt)

3D Entertainment Films.; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello. Cast: Christopher Lloyd. Release: Spring 2012.

Dragons: Real Myths and Unreal Creatures (wt)

Productions Thalie; distributor: Distribution Thalie; director: Marc Fafard; producer: Yves Fortin; DP: Sean MacLeod Phillips; script: Marc Fafard. Release: Spring/summer 2012.

- Animation is continuing.

Great White Shark 3D (wt)

Yes/No Productions; distributor: tba; directors, script, score: Stephen McNicholas, Luke Cresswell; producers: Stephen McNicholas, Luke Cresswell, DJ Roller; DP: D.J. Roller. Release: 2012.

- Principal photography is 70% complete.
- Filming will resume later this year.

Patagonia Wilderness (wt)

3D Entertainment Films.; distributor: 3D Entertainment Distribution; directors/producers:

François Mantello, Jean-Jacques Mantello. Release: 2012.

- February: A four-week shooting expedition to Patagonia begins.

Outside In

SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen van Vuuren; executive producer: Stephen Van Vuuren. 2D. Release: Dec. 12, 2012.

The Hobbit. Part 1

WingNut Films; distributor: Warner Bros.; director: Guillermo del Toro; DP: Guillermo Navarro; script: Philippa Boyens, Peter Jackson, Guillermo del Toro, Fran Walsh; executive producers: Callum Greene, Peter Jackson, Fran Walsh. Cast: tba. 2D. 120 minutes. Release: December 2012.

- Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Humpback Whales (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producers: Greg MacGillivray, Shaun MacGillivray; DP: Brad Ohlund. Release: June 2013.

Jerusalem 3D (wt)

Arcane Pictures/Cosmic Picture; distributor: tba; producers: Taran Davies, George Duffield, Daniel Ferguson, Dominic Cunningham-Reid; script: Daniel Ferguson; Aerial DP: Ron Goodman; executive producer: Jake Eberts. Release: 2013.

- Ground filming set for 2011 and 2012.

The Brain (wt) (formerly Neuropolis)

National Film Board of Canada; distributor: SK Films; director: Munro Ferguson; producer: Marcy Page;



Deep Roy looks on as co-director Richard Gabai directs Christopher Lloyd in Time, the 4th Dimension.

Premiering This Month

Sanctum

The 3D action-thriller *Sanctum* follows a team of underwater cave divers on a treacherous expedition to the largest, most beautiful and least accessible cave system on Earth. When a tropical storm forces them deep into the caverns, they must fight raging water, deadly terrain and creeping panic as they search for an unknown escape route to the sea.

Master diver Frank McGuire has explored the South Pacific's Esa-ala Caves for months. But when his exit is cut off in a flash flood, Frank's team—including 17-year-old son Josh and financier Carl Hurlley are forced to radically alter plans. With dwindling supplies, the crew must navigate an underwater labyrinth to make it out. Soon, they are confronted with the unavoidable question: Can they survive,

or will they be trapped forever?

Produced and distributed by **Universal Pictures**. Directed by **Alister Grierson** and produced by **Ben Browning, James Cameron, Ryan Kavanaugh, Michael Maher, Peter Rawlinson, Andrew Wight**. Script by **Andrew Wight**, score by **David Hirschfelder**. Starring **Ioan Gruffudd, Richard Roxburgh, Alice Parkinson, Rhys Wakefield**. Rated R for language, some violence and disturbing images.

Opens in IMAX digital and conventional theaters on Feb. 4.

I Am Number Four

Three are dead. He is Number Four. Extraordinary teen John Smith is a fugitive on the run from ruthless enemies sent to destroy him. Changing his identity, moving from town to town with his guard-

ian Henri, John is always the new kid with no ties to his past. In the small Ohio town he now calls home, John encounters unexpected, life-changing events: his first love, powerful new abilities, and a connection to the others who share his incredible destiny.

Produced by **DreamWorks SKG** and distributed by **Walt Disney Pictures**. Directed by **D.J. Caruso** and produced by **Michael Bay**. Script by **Alfred Gough, Miles Millar, Marti Noxon**; score by **Trevor Rabin**. Executive producers: **Chris Bender, Steven Spielberg, J.C. Spink, David Valdes**. Cast: **Alex Pettyfer, Teresa Palmer, Timothy Olyphant, Dianna Agron**. 2D. Rated PG-13 for intense sequences of violence and action.

Opens in IMAX digital and conventional theaters on Feb. 18.

(from **DIGITAL** on page 13)

James reported that when the **Clark Planetarium** in Salt Lake City replaced its IMAX film system with IMAX digital, its electric bill dropped between \$2,000 and \$3,000 a month.)

Kempf predicted that the growth of museum digital theaters — of all sizes — would result in the production of more short-form documentaries at significantly lower cost than has been possible with film systems.

The issue of giving up the IMAX brand was discussed by a number of theater representatives in the audience, with some, like the **Pacific Science Center's Diane Carlson** insisting that the IMAX name was still valuable. Richard James countered that the unique advantages IMAX theaters once had — giant screens, great sound, stadium seating — are now common in multiplexes, and that the IMAX brand has been diminished. He said that content is what counts, not the medium.

(Moody Gardens is the latest IMAX theater to drop the IMAX brand name. See item on page 5.)

Panel: Future of Cinema Tech

Ed Lantz of **Vortex Immersion Media** led a discussion that covered a number of

technical aspects of digital cinema technology. He pointed out that for a viewer in the first row of a GS theater with a screen the size of Moody's, matching the resolving power of human vision would require the equivalent of an 8K projector. However, using today's technology, that would take six edge-blended 4K projectors. He asked the panel if going beyond 4K was necessary for the largest screens. Barco vice president **Todd Hoddick** said that for flat screens up to 80 feet wide, 4K should be acceptable to most customers.

Bill Schmidt of **Global Immersion** said that his company is installing a six-projector, 8K system in a dome theater on the West Coast, and that the client felt that the higher resolution would provide "a significant boost in the audience experience." Lantz agreed that 8K was not overkill in that situation. "A dome is a lot hungrier for pixels." Hoddick said that Barco has done installations that edge-blended as many as 30 projectors.

Lantz asked if it's possible to maintain the encryption required by the DCI spec in multiple-projector installations. **Michael Archer** of **Doremi** said that his company's products currently support two-projector setups, and will handle even more in the next year or two.

The question of aspect ratio was raised: is the 1.33 ratio of traditional 15/70 essential to the giant-screen experience? RPG's Rick Gordon said that in flat-screen theaters, most audiences accept the black letterbox bars at the top and bottom of a giant screen, but in domes, "a letterboxed show not sitting on the bottom of the screen looks awful" because of the "bow-tie effect."

Seattle's Carlson said that for her audiences, the aspect ratio is important: when trailers go from the letterboxed green "approved for all audiences" card to filling the full screen, "the audience gasps." She admitted that research was needed to prove the significance of the taller ratio.

As the conversation turned to laser light sources, Hoddick said his company is working on lasers, but he does not expect them to be commercially viable for three to five years. From the audience, **Laser Light Engines' Bill Beck** spoke about some of the advantages of laser for digital projectors: eliminating the cost of film prints and lamp replacement, improving image color and contrast, and reducing power consumption. LLE is developing a light source specifically for IMAX projectors, not the general cinema market, but he expects that once that has been accom-

(from **SHORTS** on page 24)

ment. (See article in *LFX*, September 2010.) The lawsuits between Imax and Sanborn are still pending.

Dreamworld removes IMAX

The **Dreamworld** theme park in Coomera, Australia, has removed its 20-year-old IMAX GT 2D film projector and replaced it with an NEC 3200S projector with RealD 3D. During the renovation of the theater, the seats were replaced with “ultra-comfortable cinema seating” and their number reduced from 442 to 315. The screen was narrowed slightly 80 feet (24.4 meters) to 69 feet (21 meters).

The theater shows a 3D short during the day and full-length features in the evenings.

RealD's XLW for large screens

RealD has launched the XLW Cinema System, a new 3D system designed for “premium large screen motion picture auditoriums, theme parks, and specialty theaters with stadium seating,” according to a press release. The system delivers bright 3D images on screens up to 82 feet (25 meters) wide using a single digital projector, and can accommodate throw ratios (projection distance divided by screen width) as wide as 1.0.

XLW is based on RealD's XL technology, which “captures light lost by other 3D projection technologies and recycles it back onto the screen for a brighter and more immersive 3D experience.” The

plished in the next year or two, it will be possible to adapt it to other products.

Doremi's Archer said that one of the advantages to giant screen theaters of digital cinema generally, and Doremi servers specifically, is the ability to generate subtitles digitally in multiple languages and in 2D and 3D without burning them permanently into the image. Distributors can provide multiple language packages that can simply be attached to the digital cinema package. Doremi also provides a closed-captioning system for theaters.

Conclusions

In a conversation with *LFX* after the

company claims that using a single projector eliminates the “imbalance and misalignment issues of dual projector systems.”

The system's world premiere was at the Digital Symposium at Moody Gardens in January (see article on page 1.) As noted in our coverage of the Digital Symposium, RealD used that forum to pitch the system directly to IMAX theater operators considering a switch to digital.

In a Jan. 25 column, the *Motley Fool's* **Travis Hoiium** wrote that XLW is RealD's attempt “to get a foothold in the premium market that Imax dominates,” and to expand “the RealD brand into a name that consumers can associate with a premium experience.” Although he says Imax has several advantages over RealD, he cautions that “if [Imax is] not careful, RealD may just catch up.”

Christie powers booth-less theater

Missouri's **B&B Theatres** has opened the first multiplex theater with no projection booth, placing Christie CP2220 digital projectors on platforms inside the auditoriums of its Wildwood 10 theater in St. Louis. According to a Christie press release, “the projectors sit on platforms supported by 16-foot beams that moviegoers can walk under, with a control room on a lower level that is the heart of the digital cinema system.” Six of the ten screens, including the 56-foot wide Grand Screen, are equipped with RealD 3D systems.

symposium, **National Geographic's** **Mark Katz** neatly summarized what many people at the meeting seemed to feel: “The museum community wants new leadership. Clearly the company that was the default leader has moved in another direction and doesn't really care about the museum world that much anymore. And that's fine. It's not a criticism, it's more of a fact. It's like saying that automobile manufacturers don't make station wagons anymore. I think the institutional world wants another leader to step in. But it needs to be something with substance and long-term vision. I don't know what it will be. All options are on the table.”

Worldwide LF Theater Inventory

As of February 1, 2011

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D				1	1
	8/70				1	1
	15/70				1	1
	Total				3	3
Asia/Pac	D		52			52
	8/70	1			12	13
	10/70				11	11
	15/70	8	4	1	26	39
	Total	9	56	2	50	117
Europe	D		40	1		41
	8/70	2	3	2	8	15
	15/70	7	13	5	12	37
	Total	9	56	8	20	93
Middle East	D		2			2
	8/70		1			1
	15/70		4		2	6
	Total		7		2	9
North America	D	2	191		7	200
	8/70	4	1	1	23	29
	15/70	21	40	3	84	148
	Total	27	232	4	114	377
South America	D		3			3
	8/70				1	1
	15/70	1	2		1	4
	Total	1	5		2	8
World	D	2	288	2	8	300
	8/70	7	5	3	43	60
	10/70				12	12
	15/70	37	63	9	126	235
	Total	46	356	14	191	607

By 2D / 3D

	2D	3D	Total
Africa	2	1	3
Asia/Pac	44	73	117
Europe	26	67	93
ME	2	7	9
NA	89	288	377
SA	2	6	8
Total	165	442	607

By Screen

	Dome	Flat	Conv.	Total
Africa	2	1		3
Asia/Pac	34	83		117
Europe	13	78	2	93
ME	1	8		9
NA	50	325	2	377
SA	2	6		8
Total	102	501	4	607

Bookings: February 2011 by Film

911 bookings of 71 films in 503 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
AfricAdv	Fort Lauderdale	1/18/08	12/11		Saint Augustine I	9/10	3/11		Suzhou SCAC	2/11	3/11	
	Galveston	7/1/10	6/11		Schenectady	9/15/10	6/29/11		Taipei Mir	2/11	3/11	
	Krakow CC	2/09	2/11		Sofia CC I	9/10	8/11		Tampa MOSI	2/11	3/11	
	London BFI	9/27/10	9/26/11		Spokane RP	7/10	6/11		Tempe Har	2/11	3/11	
	Lucerne	9/15/09	7/30/11		Tampa Cha I	3/25/10	3/11		West Nyack Imx	2/11	3/11	
	Nuremberg I	1/1/10	6/14/11		Tijuana	10/15/10	4/15/11	Inceptio	Columbus GA	1/19/11		
	San Antonio 3D	2/24/10	3/10/11		Valencia Spn	9/15/08	6/30/11		India	Paris Geo	2/1/11	
	San Antonio 2D				Victoria DCI	6/4/10	9/1/11		IOTS	Norwalk	10/22/10	3/3/11
Alamo			Dolphins	Lucknow	5/15/10	11/11	JTM		Bradford	9/2/09	3/11	
AlienAdv	Al Khobar	7/5/10	7/4/11	Everest	Norwalk	10/22/10	3/3/11		Edmonton TWS	3/19/10	3/11	
Alps	Myrtle Beach DCI	1/3/11			Oklahoma City SMO	3/1/10	2/11	LOF	Saint Louis SC	10/13/10	3/31/11	
Amazon	Valencia Spn	10/1/10	6/30/11		Sioux Falls	1/4/11	3/31/11		Austin	9/15/10	9/10/11	
Animalop	Atlanta FMNH	10/9/10	6/1/11	Extreme	Baltimore MSC	1/4/11	6/30/11		Chantilly	6/11/10	6/9/11	
	Calgary TWS	10/31/09	10/11			Oklahoma City SMO	8/25/10		8/11	Chicago MSI	6/18/10	3/10/11
	Detroit SC	3/18/09	3/11		Shreveport	7/10	4/11		Columbus COSI	11/3/10	3/13/11	
	Fort Worth	11/23/09	7/1/11	FightPil	Syracuse	10/10	7/11		Copenhagen	10/15/10	8/15/11	
	Gatineau	1/4/11	4/7/11			Chantilly	12/10/04	5/11		Dayton	6/12/10	6/12/11
	Lucerne	6/1/09	6/11			Corpus Christi	2/3/05	5/11		Dearborn	10/13/10	10/11
	Parker	1/1/11	8/1/11			Dayton	12/3/04	5/11		Dongguan STM	1/1/11	1/1/12
	Pittsburgh CSC	1/1/10	1/2/12		Oklahoma City SMO	12/15/09	5/11		Galveston	11/13/10	5/29/11	
	Spokane RP	6/11/10	6/11	FMTTM	Pensacola	4/11/07	5/11		Garden City	6/18/10	6/18/11	
	Tijuana	7/1/10	7/11			Glasgow	6/6/09	5/31/11		Garza Garcia	7/15/10	2/15/11
Arabia3D	Ankara AFM	8/11/10	2/10/11			Jackson MS	2/15/11	2/14/12		Grand Rapids Cel	1/21/11	2/21/11
	Atlanta FMNH	3/17/10	3/11			Penrith	7/19/09	3/31/11		Hampton VASC	10/15/10	
	Austin	2/12/10	2/11	FSOS	Speyer Imax	12/18/08	11/11		Harrisburg	2/5/11	9/7/11	
	Boston MOS	2/24/10	2/11			Taipei AM	9/6/10	10/11		Jersey City	6/18/10	3/17/11
	Charlotte DP	2/4/11				Shari				Kaohsiung	11/16/10	11/16/11
	Des Moines	4/29/10	4/11			Grand Canyon DCI	11/1/99	12/11		Kuwait SCK	11/16/10	11/16/11
		Fort Lauderdale	2/12/10	2/11	GC	Baltimore MSC	8/4/10	7/11		Leon Exp	12/1/10	5/1/11
		Istanbul AFM	8/11/10	2/10/11	GCA	Charleston WV	11/12/10	3/11/11		London SM	7/14/10	7/12/11
		Kuwait SCK	5/25/10	5/11		Eilat Epic	4/30/10	4/11		Louisville SC	1/5/11	7/3/11
		Louisville SC	6/12/10	6/11/11		Hastings	5/31/10	2/8/11		Lubbock	11/19/10	6/19/11
	Montreal SC	1/26/11		GOTA	Sydney WBS	2/2/11			Lucerne	9/16/10	4/16/11	
	Raleigh I	2/17/10	2/11	Greece	Guayaquil	3/1/10	2/11		McMinnville	7/7/10	6/18/11	
	Saint Paul SMM	3/17/10	3/11		Shreveport	4/21/10	4/16/11		Mexico City Pap	9/18/10	6/18/11	
	San Jose Tech	2/12/10	2/11	GreeHorn	Manila MOA SM I	1/22/11	2/11		Richmond SMV	11/10/10	4/6/11	
	Tampa MOSI	10/27/10	10/11			Suzhou SCAC I	1/22/11	2/11		Saint Louis SC	9/22/10	9/30/11
	Victoria DCI	1/21/11		HaunCast	Berlin CS	4/5/01			Salt Lake City CP I	1/3/11	6/3/11	
	Washington NMNH	2/18/11				San Antonio 3D	9/1/10	6/30/11		Seattle PSC 2	6/18/10	12/19/11
Bugs	Calgary TWS	9/12/10	7/11		San Simeon DCI	8/17/96			Singapore SC	11/1/10	4/1/11	
	Dallas MNS	11/24/10	6/11	HCBTD	Dollywood	3/31/10	12/31/11		Tampa MOSI	7/2/10	5/11	
	Edmonton TWS	12/3/10	6/11	HeartSon	Victoria DCI	1/21/11			Tijuana	10/23/10	5/23/11	
	Milwaukee	9/14/10	6/11/11	Horses	Jackson MS	12/1/10	5/11		Toronto OSC	9/24/10	3/29/11	
	Mobile	1/15/11	5/27/11	HOTB	Birmingham UK	2/2/11			Victoria DCI	11/5/10	5/5/11	
CRA	Athens Eug	3/10/10	3/11	Hubble3D	Boston NEA	3/19/10	2/11	LOLL	Washington NASM	6/11/10	6/8/11	
	Atlantic City	2/1/11			Vancouver TWS	2/9/11				Loch Lomond	7/24/02	
	Guayaquil	3/1/10	2/11		Washington NASM	3/19/10	3/11		MJTMM	Baltimore MSC	1/1/11	3/6/11
	Sioux Falls	1/4/11	3/31/11	IANF	Apple Valley Imx	2/11	3/11		MOE	Cairo EMA	3/1/10	2/28/11
D&W3D	Barcelona	12/16/09	3/31/11			Atlantic City	2/11	3/11	MOF	Chandigarh	5/1/10	4/11
	Berlin CS	3/13/08	3/11			Austin	2/11	3/11		Pensacola	11/8/96	
	Bristol	10/23/09	3/31/11			Birmingham UK	2/11	3/11	MOTGL	Batavia GQT	1/14/11	1/13/12
	Copenhagen	4/3/09	3/11		Bogota PA	2/11	3/11			Boston MOS	1/1/11	6/1/11
	Madrid	12/16/09	3/31/11		Chicago Imx	2/11	3/11			Cincinnati MC	7/14/10	6/30/11
	Penrith	7/17/10	3/31/11		Dearborn	2/11	3/11			Columbus COSI	1/5/11	5/28/11
	San Antonio 3D	8/13/09	3/11		Guayaquil	2/11	3/11		Detroit SC	7/31/08	7/31/11	
DinoAliv	Bradford	1/6/09	6/11		London BFI	2/11	3/11		Dickson City GE	2/1/11	1/31/12	
	Detroit SC	2/1/11	1/31/12		Natick JF	2/11	3/11		Duluth	11/26/09	3/31/11	
	Duluth	11/26/09	2/28/11		Quebec	2/11	3/11		Nagoya OT	10/1/10	3/31/11	
	Erie	7/10	7/11		Reading JF	2/11	3/11		Noblesville GQT	1/14/11	1/13/12	
	Melbourne MV	1/6/10	3/11		Sacramento Imx	2/11	3/11		Portage GQT	1/14/11	1/13/12	
	Portland OMSI	1/1/10	2/11		Salt Lake City Clark	2/11	3/11		Rochester MSC	4/17/10	4/11	
	Regina	11/19/10	10/11		Seattle PSC 2	2/11	3/11		Simpsonville GE	2/1/11	1/31/12	
	Roanoke	7/10	2/11									

MTTM	Mexicali	9/3/10	3/3/11		Moscow Nes	9/23/10	3/31/11		Los Angeles CSC	2/12/10	2/11		
	San Antonio 3D	2/28/11	6/11		Myrtle Beach DCI	6/9/10	3/11		Lucerne	6/17/10	6/30/11		
Mummies	Schenectady	9/27/10	6/29/11		New York AMNH	1/11/11	12/11		Monterey CA	2/12/10	2/14/11		
	Aguascalientes	9/10	3/11		New York AMNH	1/19/11			Montreal SC	6/30/10	3/1/11		
	Albuquerque NMMMH	9/09	2/11		Odessa KT	9/23/10	3/31/11		Moscow Nes	9/1/10	7/11		
	Barcelona	1/08	3/11		Paris Geo	2/11/11	12/11		Orlando SC	6/19/10	3/31/11		
	Bradford	2/14/09	3/11		Perm I	9/23/10	3/31/11		Paris Geo	8/31/10	3/18/11		
	Budapest CC	10/10	9/11		Portland OMSI	1/5/11	12/11		Quebec	1/21/11	10/21/11		
	Duluth	9/17/10	2/11		Poznan CC	2/11/11	12/11		Raleigh	2/1/11	11/30/11		
	Madrid	1/08	3/11		Prague CC I	2/17/11	12/11		Saint Augustine	1/25/11	1/25/12		
	Melbourne MV	2/1/11	11/30/11		Saint Louis SC	1/14/11			San Diego RHF	2/25/10	4/15/11		
	Milwaukee	12/10	5/11		Saint Petersburg KSI	9/23/10	3/31/11		Seattle PSC 2	1/14/11	4/14/11		
ND	Reno Fleisch	9/10	6/11		San Antonio 3D	2/18/11	12/11		Singapore DC	2/17/11	5/17/11		
	Tampa Cha I	3/25/10	3/11		Singapore SC	9/1/10	6/30/11		Sydney WBS	2/19/10	2/18/11		
	New Delhi ICC				Tallahassee CLC	10/1/10	12/11		Tijuana	7/22/10			
	Niagara	Niagara Can DCI	7/1/86		Tampa MOSI	9/3/10	6/11		Vancouver TWS	3/31/10	2/11		
	Niagara NY DCI	5/1/07			Tokyo TSC	7/27/10	3/31/11		VanGogh	Richmond SMV	5/1/10	4/11	
	OMATS	Saint Paul SMM	1/12/11		Ufa ZAO I	9/23/10	3/31/11		Winnipeg	1/7/11			
	OW3D	Bristol	4/1/10		Warsaw CC	2/11/11	12/11		VOTDS	Kenner	8/1/10	7/30/11	
	Ozarks	Branson	1/93		Zion	5/28/10	3/11		Vulcania	Vulcania	2/22/02		
	Pulse	Oulu	2/1/11		Sharks3D	Budapest CC	4/22/10		3/11	WATE	Katoomba	6/1/97	
		Paris Geo	10/1/10			Fort Worth	3/3/10		3/11	WildOcea	Barcelona	10/09	6/11
QuantQue	Louisville SC	1/24/11		Garden City	1/21/11			Birmingham AL	9/29/10	4/11			
RATW	Singapore DC	11/10	2/11		Hartberg	3/5/09	3/11		Bradford	5/7/10	5/1/11		
	Lucerne	11/10	12/11		Orlando SC	9/19/09	3/11		Budapest CC	2/1/11	8/31/11		
	Sioux Falls	6/10	2/11		SOSPI	La Coruna	10/25/10	10/24/11		Cairo EMA	9/10	8/11	
Rheged	Penrith	7/1/00			Manila NE SM	8/1/10	2/1/11		Des Moines	1/19/11	1/12		
SammyAdv	Copenhagen	12/3/10	12/2/11		SU	Sofia CC I	10/1/10	9/30/11		Edmonton TWS	2/09	3/11	
	Paris Geo	12/12/10	12/11/11		SupeSpee	Chongqing STM	12/20/10	12/19/11		Erie	11/15/10	4/30/11	
Sanctum	Hampton VASC	2/4/11	2/11		Indianapolis Imx	8/1/10	7/11		Indianapolis Imx	9/17/10	3/11		
	Raleigh	2/4/11	2/11		ToFly	Washington NASM	7/1/76			Karlshamn	5/10	3/11	
	Saint Augustine	2/4/11	2/11		TRF	Saint Paul SMM	1/12/11			London SM	10/27/10	11/1/11	
SeaMonst	Lucerne	3/4/10	3/3/11		Birmingham UK	1/12/11	2/6/11		Madrid	10/09	6/11		
SeaRex	Amneville	2/23/11	12/11		TronLeg	Boston NEA	2/18/11			Mexicali	2/1/11	6/30/11	
	Boston NEA	5/28/10	3/11			Dearborn	12/22/10	2/10/11		Mobile	10/6/10	4/11	
	Copenhagen	2/11/11	12/11		London BFI	12/22/10	2/10/11		Reno Fleisch	2/1/11	8/31/11		
	Garza Garcia	12/2/10	12/31/11			Myrtle Beach DCI	1/14/11			Riccione	3/10	2/11	
	Houston MNS	1/7/11	12/11			Sydney WBS	12/17/10	2/9/11		Sioux Falls	9/10	3/11	
	Indianapolis Imx	2/11/11	12/11			Tallahassee CLC	1/14/11			Tampa Cha I	3/25/10	3/11	
	Katowice CC	2/11/11	12/11		TTL	Vancouver TWS	9/16/10	8/11		Valencia Spn	9/09	4/11	
	Kiev KT	9/23/10	3/31/11		UWT3D	Beijing CSTM 3D	10/15/10	10/11		Virginia Beach AMSC	1/12/11	8/11	
	Krakow CC	2/11/11	12/11			Berlin CS	6/3/10	6/11	WS3D	Winnipeg	1/8/10	2/10/11	
	Kuwait SCK	2/18/11	12/11			Chattanooga TA	10/27/10	10/11			La Coruna	10/25/10	10/24/11
	Lehi	5/28/10	3/11			Davenport Put	2/28/11	8/30/11			Saint Paul SMM	1/15/11	2/28/11
	Lodz CC	2/11/11	12/11			Dearborn	2/17/10	2/14/11	WTW	Fort Worth	1/12/11		
	Mexico City Pap	2/4/11	12/11		Edmonton TWS	2/15/11	10/9/11	ZionCany	Zion	7/1/08			
	Moscow BD KS	9/23/10	3/31/11		Fort Lauderdale	2/11/11	3/10/12						
	Moscow DL KS	9/23/10	3/31/11		Gatineau	1/15/11	7/1/11						

February 2011 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Aguascalientes	Mummies	9/10	3/11		Mummies	1/08	3/11		Mummies	2/14/09	3/11
Al Khobar	AlienAdv	7/5/10	7/4/11		WildOcea	10/09	6/11		WildOcea	5/7/10	5/1/11
Albuquerque NMMH	Mummies	9/09		Batavia GQT	MOTGL	1/14/11	1/13/12	Branson	Ozarks	1/93	12/11
	2/11			Beijing CSTM 3D	UWT3D	10/15/10	10/11	Bristol	D&W3D	10/23/09	3/31/11
Amneville	SeaRex	2/23/11	12/11	Berlin CS	D&W3D	3/13/08	3/11		OW3D	4/1/10	3/11
Ankara AFM	Arabia3D	8/11/10	2/10/11		HaunCast	4/5/01		Budapest CC	Mummies	10/10	9/11
Apple Valley Imx	IANF	2/11	3/11		UWT3D	6/3/10	6/11		Sharks3D	4/22/10	3/11
Athens Eug	CRA	3/10/10	3/11	Birmingham AL	WildOcea	9/29/10	4/11		WildOcea	2/1/11	8/31/11
Atlanta FMNH	Animalop	10/9/10	6/1/11	Birmingham UK	Hubble3D	2/2/11		Cairo EMA	MOE	3/1/10	2/28/11
	Arabia3D	3/17/10	3/11		IANF	2/11	3/11		WildOcea	9/10	8/11
Atlantic City	CRA	2/1/11			TronLeg	1/12/11	2/6/11	Calgary TWS	Animalop	10/31/09	10/11
	IANF	2/11	3/11	Bogota PA	IANF	2/11	3/11		Bugs	9/12/10	7/11
Austin	Arabia3D	2/12/10	2/11	Boston MOS	Arabia3D	2/24/10	2/11	Chandigarh	MOF	5/1/10	4/11
	IANF	2/11	3/11		MOTGL	1/1/11	6/1/11	Chantilly	FightPil	12/10/04	5/11
	LOF	9/15/10	9/10/11	Boston NEA	Hubble3D	3/19/10	2/11		LOF	6/11/10	6/9/11
Baltimore MSC	Extreme	1/4/11	6/30/11		SeaRex	5/28/10	3/11	Charleston WV	GCA	11/12/10	3/11/11
	GCA	8/4/10	7/11		TronLeg	2/18/11		Charlotte DP	Arabia3D	2/4/11	
	MJTMM	1/1/11	3/6/11	Bradford	DinoAliv	1/6/09	6/11	Chattanooga TA	UWT3D	10/27/10	10/11
Barcelona	D&W3D	12/16/09	3/31/11		JTM	9/2/09	3/11	Chicago Imx	IANF	2/11	3/11

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Chicago MSI	LOF	6/18/10	3/10/11	Katowice CC	SeaRex	2/11/11	12/11		UWT3D	6/19/10	3/31/11
Chongqing STM	SU	12/20/10	12/19/11	Kenner	VOTDS	8/1/10	7/30/11	Oulu	Pulse	2/1/11	1/31/12
Cincinnati MC	MOTGL	7/14/10	6/30/11	Kiev KT	SeaRex	9/23/10	3/31/11	Paris Geo	India	2/1/11	
Columbus COSI	LOF	11/3/10	3/13/11	Krakow CC	AfricAdv	2/09	2/11		Pulse	10/1/10	3/31/11
	MOTGL	1/5/11	5/28/11		SeaRex	2/11/11	12/11		SammyAdv	12/12/10	12/11/11
Columbus GA	Inceptio	1/19/11		Kuwait SCK	Arabia3D	5/25/10	5/11		SeaRex	2/1/11	12/11
Copenhagen	D&W3D	4/3/09	3/11		LOF	11/16/10	11/16/11		UWT3D	8/31/10	3/18/11
	LOF	10/15/10	8/15/11		SeaRex	2/18/11	12/11	Parker	Animalop	1/1/11	8/1/11
	SammyAdv	12/3/10	12/2/11	La Coruna	SOSPI	10/25/10	10/24/11	Penrith	D&W3D	7/17/10	3/31/11
	SeaRex	2/11/11	12/11		WS3D	10/25/10	10/24/11		FMTTM	7/19/09	3/31/11
Corpus Christi	FightPil	2/3/05	5/11	Lehi	SeaRex	5/28/10	3/11		Rheged	7/1/00	
Dallas MNS	Bugs	11/24/10	6/11	Leon Exp	LOF	12/1/10	5/1/11	Pensacola	FightPil	4/11/07	5/11
Davenport Put	UWT3D	2/28/11	8/30/11	Loch Lomond	LOLL	7/24/02			MOF	11/8/96	
Dayton	FightPil	12/3/04	5/11	Lodz CC	SeaRex	2/11/11	12/11	Perm I	SeaRex	9/23/10	3/31/11
	LOF	6/12/10	6/12/11	London BFI	AfricAdv	9/27/10	9/26/11	Pittsburgh CSC	Animalop	1/1/10	1/2/12
	IANF	2/11	3/11		IANF	2/11	3/11	Portage GQT	MOTGL	1/14/11	1/13/12
Dearborn	LOF	10/13/10	10/11		TronLeg	12/22/10	2/10/11	Portland OMSI	DinoAliv	1/1/10	2/11
	TronLeg	12/22/10	2/10/11	London SM	LOF	7/14/10	7/12/11		SeaRex	1/5/11	12/11
	UWT3D	2/17/10	2/14/11		WildOcea	10/27/10	11/1/11	Poznan CC	SeaRex	2/11/11	12/11
Des Moines	Arabia3D	4/29/10	4/11	Los Angeles CSC	UWT3D	2/12/10	2/11	Prague CC I	SeaRex	2/17/11	12/11
	WildOcea	1/19/11	1/12	Louisville SC	Arabia3D	6/12/10	6/11/11	Quebec	IANF	2/11	3/11
	Animalop	3/18/09	3/11		LOF	1/5/11	7/3/11		UWT3D	1/21/11	10/21/11
Detroit SC	DinoAliv	2/1/11	1/31/12		QuantQue	1/24/11		Raleigh	Sanctum	2/4/11	2/11
	MOTGL	7/31/08	7/31/11	Lubbock	LOF	11/19/10	6/19/11		UWT3D	2/1/11	11/30/11
Dickson City GE	MOTGL	2/1/11	1/31/12	Lucerne	AfricAdv	9/15/09	7/30/11	Raleigh I	Arabia3D	2/17/10	2/11
Dollywood	HeartSon	3/31/10	12/31/11		Animalop	6/1/09	6/11	Reading JF	IANF	2/11	3/11
Dongguan STM	LOF	1/1/11	1/1/12		LOF	9/16/10	4/16/11	Regina	DinoAliv	11/19/10	10/11
Duluth	DinoAliv	11/26/09	2/28/11		RATW	11/10	12/11	Reno Fleisch	Mummies	9/10	6/11
	MOTGL	11/26/09	3/31/11		SeaMonst	3/4/10	3/3/11		WildOcea	2/1/11	8/31/11
	Mummies	9/17/10	2/11		UWT3D	6/17/10	6/30/11	Riccione	WildOcea	3/10	2/11
Edmonton TWS	Bugs	12/3/10	6/11	Lucknow	Dolphins	5/15/10	11/11	Richmond SMV	LOF	11/10/10	4/6/11
	JTM	3/19/10	3/11	Madrid	D&W3D	12/16/09	3/31/11		VanGogh	5/1/10	4/11
	UWT3D	2/15/11	10/9/11		Mummies	1/08	3/11	Roanoke	DinoAliv	7/10	2/11
	WildOcea	2/09	3/11		WildOcea	10/09	6/11	Rochester MSC	MOTGL	4/17/10	4/11
Eilat Epic	GCA	4/30/10	4/11	Manila MOA SM I	GreeHorn	1/22/11	2/11	Sacramento Imx	IANF	2/11	3/11
Erie	DinoAliv	7/10	7/11	Manila NE SM	SOSPI	8/1/10	2/1/11	Saint Augustine	Sanctum	2/4/11	2/11
	WildOcea	11/15/10	4/30/11	McMinnville	LOF	7/7/10	6/18/11		UWT3D	1/25/11	1/25/12
Fort Lauderdale	AfricAdv	1/18/08	12/11	Melbourne MV	DinoAliv	1/6/10	3/11	Saint Augustine I	DinoAliv	9/10	3/11
	Arabia3D	2/12/10	2/11		Mummies	2/1/11	11/30/11	Saint Louis SC	JTM	10/13/10	3/31/11
	UWT3D	2/11/11	3/10/12	Mexicali	MTTM	9/3/10	3/3/11		LOF	9/22/10	9/30/11
Fort Worth	Animalop	11/23/09	7/1/11		WildOcea	2/1/11	6/30/11	Saint Paul SMM	SeaRex	1/14/11	
	Sharks3D	3/3/10	3/11	Mexico City Pap	LOF	9/18/10	6/18/11		Arabia3D	3/17/10	3/11
	WTW	1/12/11			SeaRex	2/4/11	12/11		OMATS	1/12/11	
Galveston	AfricAdv	7/1/10	6/11	Milwaukee	Bugs	9/14/10	6/11/11		TRF	1/12/11	
	LOF	11/13/10	5/29/11		Mummies	12/10	5/11		WS3D	1/15/11	2/28/11
Garden City	LOF	6/18/10	6/18/11	Mobile	Bugs	1/15/11	5/27/11	Saint Petersburg KSI	SeaRex	9/23/10	3/31/11
	Sharks3D	1/21/11			WildOcea	10/6/10	4/11	Salt Lake City Clark	IANF	2/11	3/11
Garza Garcia	LOF	7/15/10	2/15/11	Monterey CA	UWT3D	2/12/10	2/14/11	Salt Lake City CP I	LOF	1/3/11	6/3/11
	SeaRex	12/2/10	12/31/11	Montreal SC	Arabia3D	1/26/11		San Antonio 2D	Alamo		
Gatineau	Animalop	1/4/11	4/7/11		UWT3D	6/30/10	3/1/11	San Antonio 3D	AfricAdv	2/24/10	3/10/11
	UWT3D	1/15/11	7/1/11		SeaRex	9/23/10	3/31/11		D&W3D	8/13/09	3/11
Glasgow	FMTTM	6/6/09	5/31/11	Moscow BD KS	SeaRex	9/23/10	3/31/11		HaunCast	9/1/10	6/30/11
Grand Canyon DCI	GC	11/1/99	12/11	Moscow DL KS	SeaRex	9/23/10	3/31/11		MTTM	2/28/11	6/11
Grand Rapids Cel	LOF	1/21/11	2/21/11	Moscow Nes	UWT3D	9/1/10	7/11		SeaRex	2/18/11	12/11
Guayaquil	CRA	3/1/10	2/11		Alps	1/3/11		San Diego RHF	UWT3D	2/25/10	4/15/11
	Greece	3/1/10	2/11	Myrtle Beach DCI	SeaRex	6/9/10	3/11	San Jose Tech	Arabia3D	2/12/10	2/11
	IANF	2/11	3/11		TronLeg	1/14/11		San Simeon DCI	HCBTD	8/17/96	
Hampton VASC	LOF	10/15/10			MOTGL	10/1/10	3/31/11	Schenectady	DinoAliv	9/15/10	6/29/11
	Sanctum	2/4/11	2/11	Nagoya OT	IANF	2/11	3/11		MTTM	9/27/10	6/29/11
Harrisburg	LOF	2/5/11	9/7/11	Natick JF	ND			Seattle PSC 2	IANF	2/11	3/11
Hartberg	Sharks3D	3/5/09	3/11	New Delhi ICC	SeaRex	1/11/11	12/11		LOF	6/18/10	12/19/11
Hastings	GCA	5/31/10	2/8/11	New York AMNH	SeaRex	1/19/11			UWT3D	1/14/11	4/14/11
Houston MNS	SeaRex	1/7/11	12/11		Niagara Can DCI	Niagara	7/1/86	Shari	FSOS		
Indianapolis Imx	SeaRex	2/11/11	12/11		Niagara NY DCI	Niagara	5/1/07	Shreveport	Extreme	7/10	4/11
	SupeSpee	8/1/10	7/11		Noblesville GQT	MOTGL	1/14/11		Greece	4/21/10	4/16/11
	WildOcea	9/17/10	3/11		Norwalk	Everest	10/22/10	Simpsonville GE	MOTGL	2/1/11	1/31/12
Istanbul AFM	Arabia3D	8/11/10	2/10/11			IOTS	10/22/10	Singapore DC	QuantQue	11/10	2/11
Jackson MS	FMTTM	2/11/11	2/14/12	Nuremberg I	AfricAdv	1/1/10	6/14/11		UWT3D	2/17/11	5/17/11
	HOTB	12/1/10	5/11	Odessa KT	SeaRex	9/23/10	3/31/11		LOF	11/1/10	4/1/11
Jersey City	LOF	6/18/10	3/17/11	Oklahoma City SMO	Everest	3/1/10	2/11	Singapore SC	SeaRex	9/1/10	6/30/11
Kaohsiung	LOF	11/16/10	11/16/11		Extreme	8/25/10	8/11	Sioux Falls	CRA	1/4/11	3/31/11
Karlshamn	WildOcea	5/10	3/11		FightPil	12/15/09	5/11		Everest	1/4/11	3/31/11
Katoomba	WATE	6/1/97		Orlando SC	Sharks3D	9/19/09	3/11		RATW	6/10	2/11

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Sofia CC I	WildOcea	9/10	3/11	Tampa MOSI	Arabia3D	10/27/10	10/11	Virginia Beach AMSC	DinoAliv	6/4/10	9/1/11
	DinoAliv	9/10	8/11		IANF	2/11	3/11		Horses	1/21/11	
	SOSPI	10/1/10	9/30/11		LOF	7/2/10	5/11		LOF	11/5/10	5/5/11
Speyer Imax	FMTTM	12/18/08	11/11	Tempe Har Tijuana	SeaRex	9/3/10	6/11	Vulcania	WildOcea	1/12/11	
Spokane RP	Animalop	6/11/10	6/11		IANF	2/11	3/11		8/11		
Suzhou SCAC	DinoAliv	7/10	6/11		Animalop	7/1/10	7/11	Warsaw CC	Vulcania	2/22/02	
	IANF	2/11	3/11	Tokyo TSC	DinoAliv	10/15/10	4/15/11		SeaRex	2/11/11	12/11
	GreeHorn	1/22/11	2/11		LOF	10/23/10	5/23/11	Washington NASM	Hubble3D	3/19/10	3/11
Suzhou SCAC I	GOTA	2/2/11		Toronto OSC	UWT3D	7/22/10			LOF	6/11/10	6/8/11
Sydney WBS	TronLeg	12/17/10	2/9/11		SeaRex	7/27/10	3/31/11		ToFly	7/1/76	
Syracuse	UWT3D	2/19/10	2/18/11	Ufa ZAO I	LOF	9/24/10	3/29/11	Washington NMNH	Arabia3D	2/18/11	
	Extreme	10/10	7/11		SeaRex	9/23/10	3/31/11		IANF	2/11	3/11
	FMTTM	9/6/10	10/11	Valencia Spn	Amazon	10/1/10	6/30/11	West Nyack Imx Winnipeg	VanGogh	1/7/11	
Taipei AM	IANF	2/11	3/11		DinoAliv	9/15/08	6/30/11		WildOcea	1/8/10	2/10/11
Taipei Mir	SeaRex	10/1/10	12/11		WildOcea	9/09	4/11	Zion	SeaRex	5/28/10	3/11
Tallahassee CLC	TronLeg	1/14/11		Vancouver TWS	Hubble3D	2/9/11			ZionCany	7/1/08	
	DinoAliv	3/25/10	3/11		TTL	9/16/10	8/11				
	Mummies	3/25/10	3/11	Victoria DCI	UWT3D	3/31/10	2/11				
Tampa Cha I	WildOcea	3/25/10	3/11		Arabia3D	1/21/11					

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist	
AfricAdv	African Adventure 3D	2007	3D	nWP	QuantQue	2010	3D	J9P
Alamo	Alamo: The Price of Freedom	1988		MFF	RATW	2006		GSF
AlienAdv	Alien Adventure	1999	3D	NGD	Rheged	2000		unk
Alps	Alps: Giants of Nature, The	2007		MFF	SammyAdv	2010	3D	nWP
Amazon	Amazon	1997		MFF	Sanctum	2011	3D	US
Animalop	Animalopolis	2008	3D	K2	SeaMonst	2007		NGD
Arabia3D	Arabia 3D	2010	3D	MFF	SeaRex	2010	3D	3DED
Bugs	Bugs!	2003	3D	SKF	Sharks3D	2004	3D	3DEL
CRA	Coral Reef Adventure	2003		MFF	SOSPI	2002	3D	NGD
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL	SU	2002		SKF
DinoAliv	Dinosaurs Alive	2007	3D	GSF	SupeSpee	1997		SLC
Dolphins	Dolphins	2000		MFF	ToFly	1976		MFF
Everest	Everest	1998		MFF	TRF	1992		MFF
Extreme	Extreme	1999		GSF	TronLeg	2010	3D	WDP
FightPil	Fighter Pilot: Operation Red Flag	2004		K2	TTL	1989		MFF
FMTTM	Fly Me to the Moon	2008	3D	K2	UWT3D	2010	3D	K2
FSOS	Four Seasons of Shiretoko	1988		unk	VanGogh	2009		MFF
GC	Grand Canyon: The Hidden Secrets	1985		NGD	VOTDS	2003		SLC
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF	Vulcania	2002		unk
GOTA	Ghosts of the Abyss	2003	3D	BVP	WATE	1997		MSI
Greece	Greece: Secrets of the Past	2006		MFF	WildOcea	2008	3D	GSF
GreeHorn	Green Hornet, The	2011	3D	SPE	WS3D	2005	3D	NGD
HaunCast	Haunted Castle	2001	3D	NGD	WTW	2005		NGD
HCBTD	Hearst Castle: Building the Dream	1996		NGD	ZionCany	1994		BFI
HeartSon	Heartsong	1994		unk				
Horses	Horses: The Story of Equus	2002		IMAX				
HOTB	Hurricane on the Bayou	2006		MFF				
Hubble3D	Hubble 3D	2010	3D	IMAX				
IANF	I Am Number Four	2011		WDP				
Inceptio	Inception: The IMAX Experience	2010		WB				
India	India: Kingdom of the Tiger	2002		PCI				
IOTS	Island of the Sharks	1999		IMAX				
JTM	Journey to Mecca	2009		SKF				
LOF	Legends of Flight	2010	3D	K2				
LOLL	Legend of Loch Lomond, The	2002		SKF				
MJTMM	Michael Jordan To the Max	2000		GSF				
MOE	Mysteries of Egypt	1998		NGD				
MOF	Magic of Flight, The	1997		MFF				
MOTGL	Mysteries of the Great Lakes	2008		SN				
MTTM	Molecules to the Max	2009	3D	SKF				
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF				
ND	Neelkanth Darshan	2005		unk				
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD				
OMATS	Old Man and the Sea, The	1999		GSF				
OW3D	Ocean Wonderland 3D	2003	3D	3DEL				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX				
Pulse	Pulse: A Stomp Odyssey	2002		GSF				

February 2011 Bookings Count							
#	Film	#	Film	#	Film	#	Film
35	SeaRex	4	CRA	2	QuantQue	1	ToFly
34	LOF	4	GCA	1	MOE	1	SupeSpee
24	UWT3D	4	Extreme	1	Dolphins	1	SU
21	WildOcea	3	Sanctum	1	GC	1	LOLL
20	IANF	3	JTM	1	FSOS	1	Rheged
17	Arabia3D	3	MTTM	1	Amazon	1	HeartSon
16	DinoAliv	3	SOSPI	1	Alps	1	OW3D
12	MOTGL	3	Everest	1	AlienAdv	1	OMATS
11	Mummies	2	HaunCast	1	HCBTD	1	ND
10	Animalop	2	GreeHorn	1	Alamo	1	ZionCany
7	D&W3D	2	Greece	1	GOTA	1	MJTMM
7	AfricAdv	2	RATW	1	Ozarks	1	IOTS
7	TronLeg	2	MOF	1	WTW	1	India
5	FMTTM	2	SammyAdv	1	WATE	1	Inceptio
5	FightPil	2	WS3D	1	Vulcania	1	HOTB
5	Bugs	2	Pulse	1	VOTDS	1	Horses
5	Sharks3D	2	VanGogh	1	TTL	1	SeaMonst
4	Hubble3D	2	Niagara	1	TRF		

February 2011 Bookings Count

#	Film	#	Film	#	Film	#	Film
35	SeaRex	4	CRA	2	QuantQue	1	ToFly
34	LOF	4	GCA	1	MOE	1	SupeSpee
24	UWT3D	4	Extreme	1	Dolphins	1	SU
21	WildOcea	3	Sanctum	1	GC	1	LOLL
20	IANF	3	JTM	1	FSOS	1	Rheged
17	Arabia3D	3	MTTM	1	Amazon	1	HeartSon
16	DinoAliv	3	SOSPI	1	Alps	1	OW3D
12	MOTGL	3	Everest	1	AlienAdv	1	OMATS
11	Mummies	2	HaunCast	1	HCBTD	1	ND
10	Animalop	2	GreeHorn	1	Alamo	1	ZionCany
7	D&W3D	2	Greece	1	GOTA	1	MJTMM
7	AfricAdv	2	RATW	1	Ozarks	1	IOTS
7	TronLeg	2	MOF	1	WTW	1	India
5	FMTTM	2	SammyAdv	1	WATE	1	Inceptio
5	FightPil	2	WS3D	1	Vulcania	1	HOTB
5	Bugs	2	Pulse	1	VOTDS	1	Horses
5	Sharks3D	2	VanGogh	1	TTL	1	SeaMonst
4	Hubble3D	2	Niagara	1	TRF		

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DIGITAL BITS

Euromax meets in London in April

Euromax, the European giant-screen association, will have its next meeting at the **British Film Institute IMAX Theater** in London, April 3-5. About 40 people are expected at the meeting, which will feature screenings of seven new films, 3D clips from five films in production, and a 2D rough cut of **MacGillivray Freeman Films' To the Arctic**. Director **Pascal Vuong** will present a case study on the making of his film, *Sea Rex*, specifically for a group of film students, to encourage them to enter the giant-screen business.

As of press time, confirmed new films to be screened include:

<i>Born to be Wild</i>	Imax Corporation
<i>Sea Rex</i>	3D Entertainment
<i>Tornado Alley</i>	Giant Screen Films
<i>Waking the T. Rex</i>	Giant Screen Films
<i>Quantum Quest</i>	Jupiter 9
<i>Legends of Flight</i>	K2 Communications

For more information, visit euromax.org.

Green Hornet, Sanctum watch

The first two IMAX DMR films of 2011, Sony Pictures' *The Green Hornet* and Universal Pictures' *Sanctum*, did not get the year off to an auspicious start for **Imax Corporation**. Both films were widely panned by critics, *Hornet* getting a 20% rating from **Rotten Tomatoes'** top critics and *Sanctum* doing somewhat better with 32%.

In its opening weekend, *The Green Hornet* grossed \$33.5 million in 5,700 domestic screens, the best ever for a superhero comedy, according to **Box Office Mojo**, but the 174 IMAX digital screens took in only \$2.3 million, a per-screen average of \$13,477. While this is more than twice as good as the conventional per-screen average, it is the 44th worst opening weekend per-screen out of 48 Hollywood films that have been released to IMAX theaters to date.

But it's not the worst ever. Despite having **James Cameron** as its executive producer, *Sanctum* took in only \$9.4 million from 3,300 North American screens in its February opening weekend, \$1.6 million

of that from 178 IMAX digital screens. The IMAX per-screen was \$8,978, three times more than the conventional average, but dead last on the list of opening weekend per-screen averages for DMR films.

Hubble receives 3D award

The **International 3D Society** presented **Imax Corporation's Hubble 3D** with the award for Best 3D Documentary at its second annual Creative Arts Awards ceremony in Los Angeles on Feb. 9. Actor



James Neihouse accepted the I3DS award for Hubble.

Tom Cavanaugh presented the award to cinematographer **James Neihouse**, who accepted on behalf of the production team.

Awards were presented in 16 other categories, including Best Live Action 3D Feature (*TRON: Legacy*), Best Animated 3D Feature (*How to Train Your Dragon*), and Lifetime Achievement (**Lenny Lip-ton**).

The awards ceremony was the first ever to be videotaped in 3D, and will be broadcast later this year on **3net**, the 3D channel formed by Sony, **Discovery Channel**, and **Imax Corporation**. (See item below.)

3net launches with GS films

3net, the 3D cable channel formed by Sony, **Discovery Channel**, and **Imax Cor-**

poration, launched on Feb. 13 on the **DirectTV** satellite service. Its first programs included several original series and such giant-screen 3D films as *The Last Buffalo* (1990), *Bugs 3D* (2003), and *Dinosaurs: Giants of Patagonia* (2007).

Technicolor to open new plant

Technicolor is moving its 65mm and 70mm processing and post-production lab from the current location in North Hollywood to a new facility in Glendale, about five miles away. The 40,000-square-foot (3,700-square-meter) facility, which will also handle 35mm negative processing and color correction for feature films, is set to open this summer.

As reported earlier (see *The Biz*, December 2010), **Technicolor** is moving all 35mm print processing to its plant in Montreal in preparation for vacating the current site on Lankershim Boulevard, whose lease expires in June. A source tells *LFX* that the transition between plants should be seamless, with no downtime.

According to an article in *The Los Angeles Times*, about 100 workers who were laid off when the closure of the North Hollywood lab was announced will be rehired to work in Glendale.

Anaheim ex-IMAX reopens

The former IMAX MPX theater at the troubled GardenWalk mall in Anaheim, CA, has reopened under the management of San Diego's **UltraStar** circuit with a premium digital cinema system it calls **UltraMax**. An article in the *Orange County Register* says that the projection system for the theater was developed specifically for **UltraStar**, and quotes VP **Damon Rubio** as saying "we felt we could do it better." The theater also has **D-Box** motion seats that move in coordination with action on screen.

The 300-seat theater is in a multiplex originally developed by **Sanborn Theatres**, which closed it last year after financial problems that were exacerbated by what it characterized as anti-competitive practices on the part of **Imax Corporation**, **Regal Entertainment**, and **AMC Entertainment**. (see *SHORTS* on page 17)

Courtesy of James Neihouse.